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The Priscilla Drawn Work Book

A COLLECTION OF BEAUTIFUL DESIGNS

With Lessons and Stitches

EDITED BY

MAE Y. MAHAFFY

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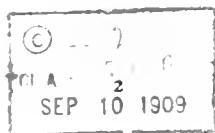
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FIG. 17. CHINESE CENTREPIECE. SEE PAGE 9 FOR DIRECTIONS AND DETAILS



Stitches for Drawn Work

THE term, "drawn thread work," may with propriety be applied to any and all kinds of needlework which necessitates the removal of certain warp or woof threads, or both, or the drawing aside of certain threads to form open spaces.

ADAPTABILITY.—Of almost unlimited possibilities, being suited alike to the embellishment of altar and household linens, fancy articles in general, and toilet accessories, drawn-work may worthily claim the honor of being one of the most practical modes of ornamenting plain surfaces.

MATERIALS.—To be both beautiful and durable, drawn-work must be carefully made of materials fitted to the usage it is to receive. Any material from which threads may be withdrawn is possible, but certain fabrics are more readily adapted to the work than others. Linen fabrics are superior to

cotton or silk because of greater utility, easier manipulation, and less strain to the eyes. Canvas and scrim are good for curtains and sofa-pillow covers; linen crash is often used for scarfs and runners; fine linen lawns, cambrics, and the like, answer for handkerchiefs, collar and cuff sets, waists, baby caps, and similar pieces; but for the majority of household articles many of the numerous linens on the market will be found most satisfactory. Select a fabric having a minimum amount of dressing or stiffening, as its presence increases the work of drawing threads. This part of the work is sometimes accelerated by washing the material first, or by rubbing the threads to be drawn with soap.

WORKING THREADS.—For the needlework, use cotton, linen, or silk floss or thread, according to the background textile, the usage to be made of the

article, and the design or pattern followed. Finer threads are used for hemstitching, grouping, or clustering threads, binding, etc., than for the ornamental stitches. All white is favored for washable articles, but colors may be used, if liked, the reds and blues so prevalent in Europe, and the Oriental colorings being given preference.

TOOLS.—Sharp scissors are essential for clipping drawn threads, which may be loosened by a strong pin. Needles with sharp points are needed for such stitches as are taken into the background fabric, but blunt needles are best for weaving, as they are less liable to pierce the threads. A magnifying or reading glass will be of aid in copying intricate designs.

DRAWING THREADS.—In a straight border draw threads lengthwise for width desired. If the drawn strip is shorter than the material, buttonhole or overcast the ends and clip drawn threads close. When a corner is to be turned, the material must be cut at right angles where side borders unite, and these raw edges buttonholed or overcast. The warp and woof

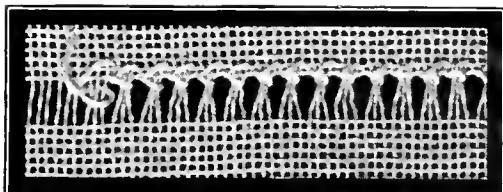


FIG. 1. PLAIN HEMSTITCH

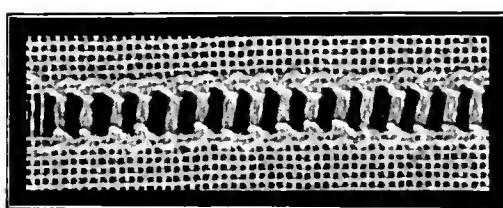


FIG. 2. DOUBLE HEMSTITCH

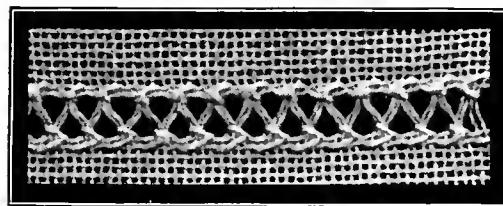


FIG. 3. SERPENTINE HEMSTITCH

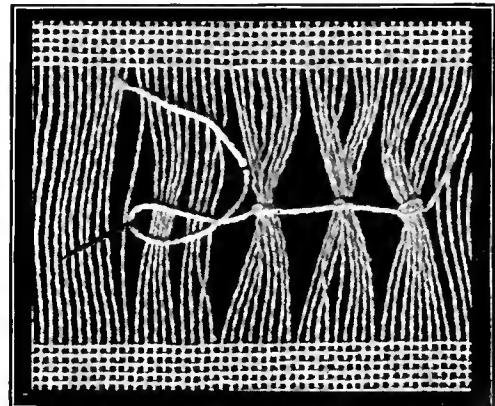


FIG. 4. DRAWN WORK KNOT

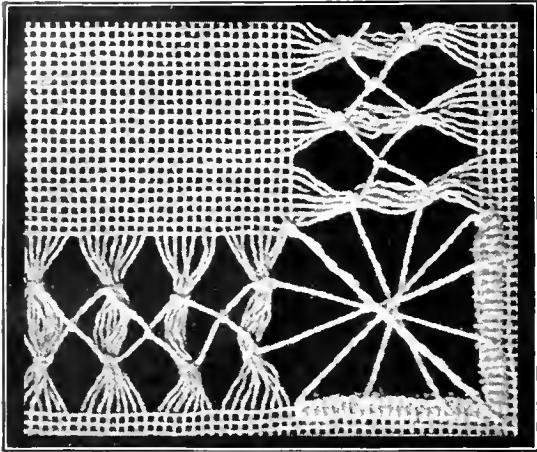


FIG. 5. FILLING THREADS AND SPOKES
One cornerwise spoke doubled by twisting back

fringe is used as a finish. In such cases draw a few threads to outline the head of the fringe; buttonhole, hemstitch, or overcast same, leaving the remainder undrawn until all other work is completed, after which proceed with the raveling, and knot the fringe as desired. A fringe of double weight may be had by hemming the depth of fringe wanted, splitting bottom of hem, and raveling both portions. Blanket-stitch, buttonholing in plain and battlement form, cross-stitch, herring-boning, feather-stitch, and similar fancy outlines are all used along edges of drawn-work bands to add to the elaboration.

METHODS OF MOUNTING WORK.—Hoops or frames are needed to hold work taut for knotting and filling smoothly after threads are drawn out. Fine fabrics may be basted firmly to stiff paper, leather, or oilcloth.

FIGURE 1. PLAIN HEMSTITCHING.—Hemstitching, the simplest form of drawn-work, may be used as a hem finish, or a decoration, and appears in Fig. 1. In the latter case a few threads are drawn at the desired point, but when finishing a hem turn and baste same, and draw three

or four threads just at the hem's edge. Fasten working thread in hem and hold in a loop with left thumb. Pass needle under from three to five of the fabric threads and bring out through loop, which is then pulled up snugly and held in place by a single slanting stitch taken into the various layers of the hem.

FIGURE 2. DOUBLE HEMSTITCHING.—Double or ladder hemstitching, shown at Fig. 2, is merely hemstitching the identical threads on both sides of a drawn space.

FIGURE 3. SERPENTINE HEMSTITCHING.—Serpentine hemstitching is made like double hemstitching, except that along the second edge the groups are divided into two parts, the last half of the first being united with the first half of the second.

FIGURE 4. DRAWN-WORK KNOT.—The knot used

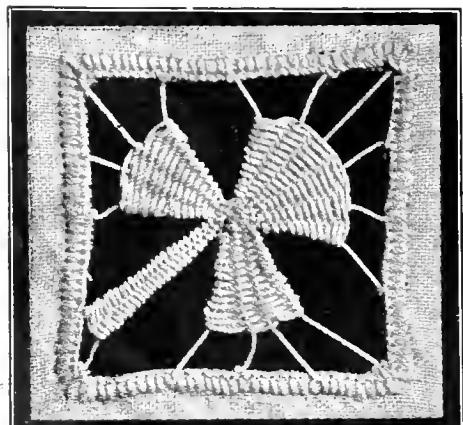


FIG. 7. SHOWING NATURAL SPREAD OF SPOKES IN WEAVING

threads are not always of equal size, so it is best to measure the spaces rather than count threads. After measuring the distance, draw one thread at either side to serve as boundary lines. In buttonholing unstamped borders, this same plan is helpful. Do not draw extremely large spaces, as the threads are in danger of becoming puckered or broken before the finishing stitches are placed. Draw one section at a time and complete before proceeding to the next.

Circular and other oddly shaped bands may be followed by marking the shapes carefully on both sides. Draw threads to each outline and cut free.

EDGES.—The edges, if buttonholed or hemstitched, should be attended to before any fancy border threads are drawn. Sometimes, however,

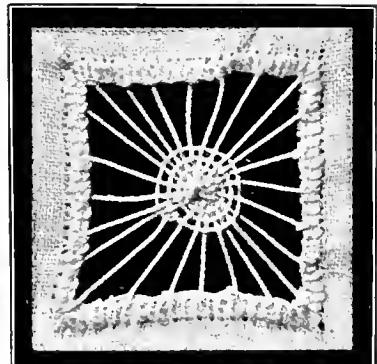


FIG. 6. WOVEN WHEEL
Woven on odd number of spokes and thread carried to corner to complete

throughout drawn-work is shown at Fig. 4. Throw working thread around in form of loop directly over threads to be clustered, and hold in place with left thumb. Run needle under group of threads, and bring it out in front of them through loop; remove thumb and draw thread down snugly to form a knot. These knots are used to group threads and to confine rows of weaving or darning, thus preserving accurate contours.

FIGURE 5. FILLING THREADS AND SPOKES. — Working threads carried through the drawn space for the purpose of grouping or clustering linen threads are known as filling threads, and those across open squares as spokes. When large woven devices appear in straight border work, filling threads are made to answer for spokes, and are often referred to as such in describing the device. Figure 5 shows filling threads in a simple design, with same threads carried across open square to form spokes. Ordinarily additional spokes are placed from corner to corner in both directions. In some cases spokes are reinforced by coiling the thread back upon itself. One from outer to inner corner is shown thus in the cut.

FIGURE 6. WEAVING. — In weaving or darning devices the spokes are caught together at centre with a knot, and the pattern desired followed from this point. In plain webs or wheels, where an odd number of spokes is desirable in order that the weaving may alternate over and under in successive circles, it is customary to carry the last of the cornerwise threads or spokes only to the centre from one corner, and knot all with it at this point; then proceed with the weaving, and when completed and directly opposite the starting point, slip needle through last row to hold thread, and carry it out to the unused corner, thus completing the spoke. (See Fig. 6.)

FASTENING THREADS. — Threads are run in and out of weaving invisibly to fasten them, and may frequently be carried from one point to another in the same way, or by twisting them about spokes or filling threads previously laid.

FIGURES 7, 8, 9. WOVEN FIGURE. — In Fig. 7 the natural spread of weaving over spokes united at centre is illustrated, the clover leaf requiring sixteen spokes. Figure 8 is a more elaborate pattern, over thirty-six spokes, and represents both knotting and weaving. Figure 9 shows woven devices over filling threads, the laying of which also appears in the cut.

FIGURES 10, 11. ORIENTAL DRAWN-WORK. — Figures 10 and 11 show samples of so-called Oriental drawn-work. This name is more applicable when the Oriental colors are used for the weaving. The work is very durable, and in white makes a splendid finish for sheets, towels, etc. No filling threads are needed, the darning being placed over the groups of linen threads left after withdrawing threads in one direction only.



FIG. 8. WEAVING AND KNOTTING

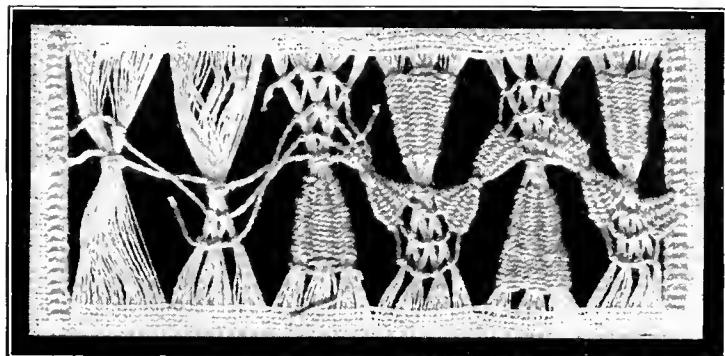


FIG. 9. WOVEN DEVICES OVER FILLING THREADS

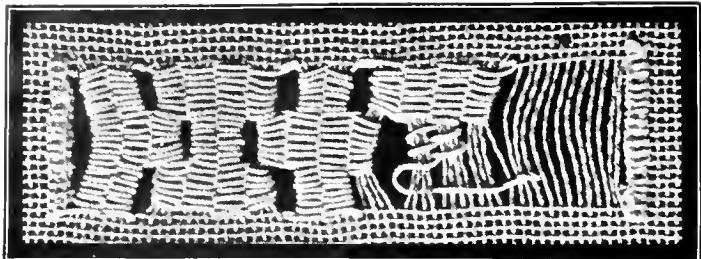


FIG. 10. ORIENTAL DRAWN WORK

space. Then coil or bind the undrawn threads with fine, strong thread, wrapping it about each group of threads twice, both vertically and horizontally, and running it under each intersecting block of linen. The pattern itself is then followed by counting open squares, and is made up of small straight or twisted crosses, single or solid darning, such as are illustrated in Fig. 13.

The native work from the Azores usually shows only solid darning; West Indian work, both darning and crosses, but chiefly the latter; while Russian work incorporates all of these, and sometimes rings of weaving similar to those shown in Fig. 14. Bead-work, cross-stitch, and filet net patterns are readily followed in these stitches. Japanese and Chinese workers use the twisted cross a great deal on such even-meshed backgrounds for allover effects in medallions, etc., but usually leave the threads unbound.

The background-stitch at Fig. 12 is sometimes varied by carrying the thread over the linen blocks from different directions to form crosses. At other times the threads are bound closely, forming the cord-like background usually seen in German or mediæval drawn-work, as shown on page 38.

In Fig. 14 an equal number of threads are drawn and left in both directions. Two forms of rings or circles appear. In one the thread is carried over opposite sides and under the two remaining in each instance. In the larger rings the weaving is done alternately over and under, it being necessary to run under two groups at intervals in order to cause the rows to alternate. The binding consists of carrying the thread once around each group between blocks in passing from one ring to the next.

FIGURES 15, 16. ALLOVER EFFECTS.—Figure 15 shows an easily made allover or groundwork of even spaces. The thread is carried under the linen threads, over the intersecting blocks, from first one direction and then the opposite, so that crosses are formed on the blocks. These are caught in place with a short stitch over the centre. Between blocks another thread is carried about the linen threads four or five times to make solid-looking squares.

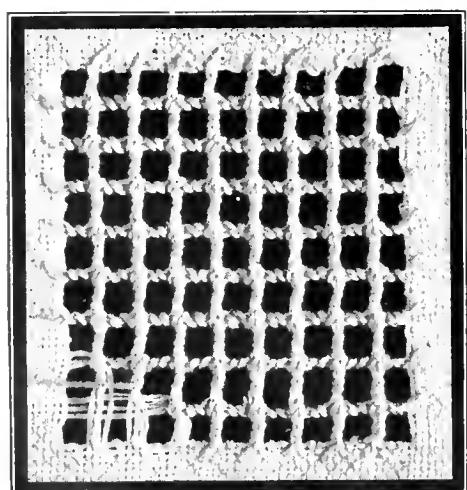


FIG. 12. ALLOVER BACKGROUND

FIGURES 12, 13, 14, 15, 16.
DRAWN-WORK BACKGROUNDS.—In work from Porto Rico and the Azores, as well as in some forms of Russian, a background is first formed, as in Fig 12, and the various patterns carried out on the same. For this background, draw from three to six threads, and leave the same number alternately both ways of the

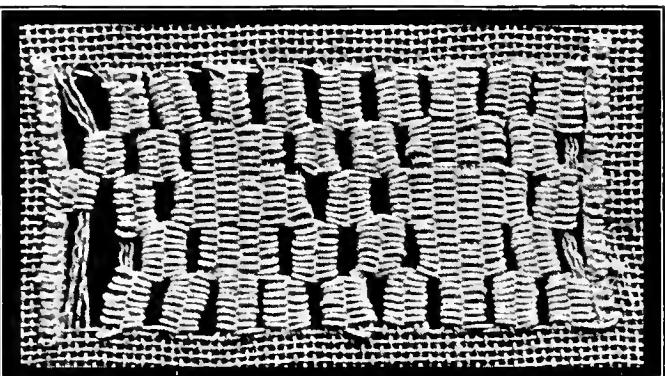


FIG. 11. ORIENTAL DRAWN WORK

Figure 16 illustrates another allover, eight threads being left and drawn each way. By backstitching over every four threads around each linen block the linen threads seem to be divided as by hemstitching. In alternate blocks different groups of four are used. If preferred, an agreeable change is made in this pattern by backstitching over the same threads on opposite sides of the square, thus balancing the design evenly. Then, beginning at one corner, fasten the thread securely and carry it diagonally across the open space, knotting it to the corner of the linen square, and proceed over or under the square, as desired, to the corner diagonally opposite. Again knot the working thread and proceed across the open space the width of the work, and so on. The same process is next followed from exactly opposite corners, so that all the open squares are crossed from both directions, as well as the solid blocks. In crossing with the last thread knot about the former one in the centre of the space to hold the crossing firmly in the centre. If added ornamentation is desired, weave a little wheel or some small figure on these threads. If the threads have been carried over the right side of the solid blocks, they may be held in place at the centre by a single stitch crossing over the threads, or by an ordinary embroidered cross-stitch; or, a small woven design may be substituted. When the threads run under the linen it may be left plain or be decorated with a small disk, diamond, or other figure in solid embroidery. The variations for a majority of designs are many, and interested workers will need but few suggestions on this score before being able to plan and carry out numerous patterns, the illustration of which is impossible here because of limited space.

The several varieties of stitches shown in Fig. 13 may all be used with the unbound background, as well as the bound, although binding usually adds to the attractiveness as well as the utility of the work. A small section in this illustration is left unbound. The same stitches may also be carried out in spaces wherein more threads are drawn than are left intact equally as well as in evenly spaced patterns.

Allovers of fine materials and small patterns are often used for large initials or monograms, the edges or outlines of the letters being overcast neatly before drawing the threads. The same designs may be used in oval, square, circular, or fancifully shaped medallions, with initials worked solid in the centre. In either case overcasting finishes the drawn space. Such medallions are also good for trimming waists, lingerie, and the like, the initial giving way to some woven design, or some figure carried out in the twisted cross-stitch. The centres of flowers, and sometimes portions of the flower petals, or half of each leaf form, or parts of figures used in conventional

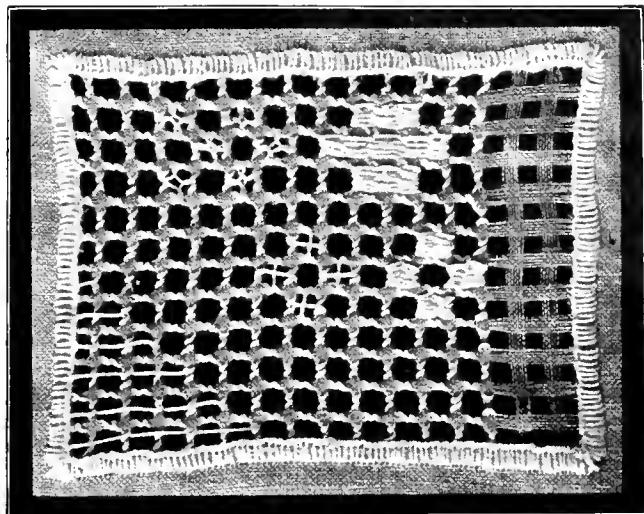


FIG. 13. ALLOVER BACKGROUND WITH FILLINGS

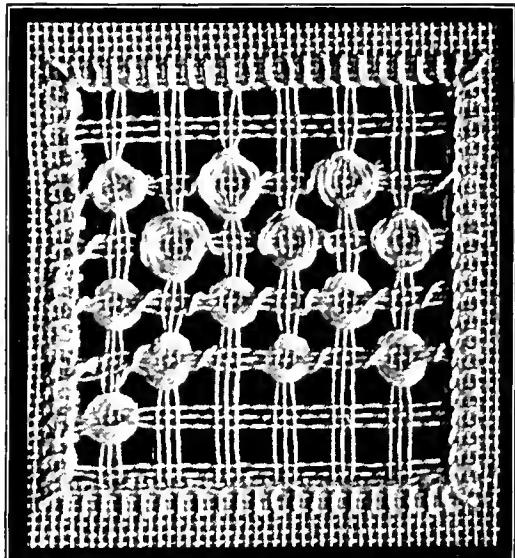


FIG. 14. BACKGROUND WOVEN WITH RINGS

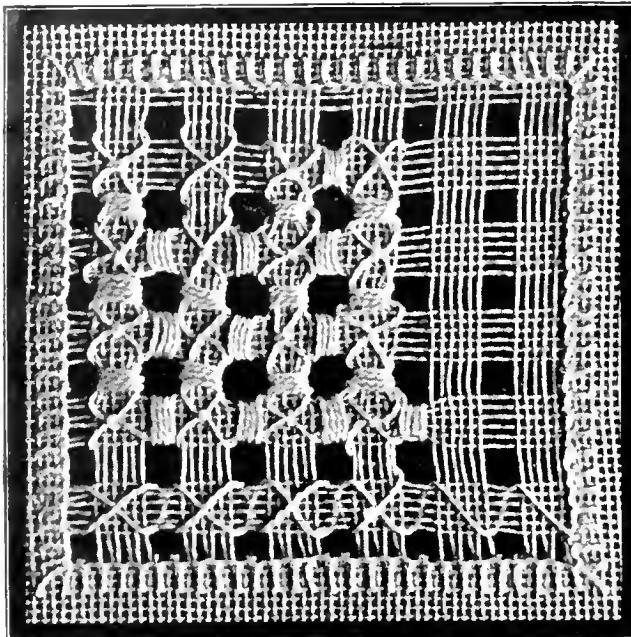


FIG. 15. ALLOVER DESIGN IN WEAVING

or two. In doing such work outline the tabs or scallops by running a thread along their outer edges, taking a stitch or two at each side of the solid blocks to preserve an accurate contour, and carrying the thread along the sides of the open spaces with the undrawn fabric threads. Rather coarse threads should be used for this purpose, or more than one row placed. Overcast or button-hole closely directly over these outlines. When the filling threads have all been placed in the drawn spaces the superfluous linen is cut away outside the scallops. If the buttonholing or overcasting is carefully and closely wrought edges of this kind will stand a surprising amount of wear. The threads used for filling may be fastened in the overcasting or buttonhole stitches.

LAUNDERING DRAWN-WORK.—Drawn-work that has been properly stretched before commencing to place the decorative stitches, and that is wrought throughout with care, will give little trouble when laundering is necessary. However, some fabrics will shrink more than others, and if the worker anticipates any trouble of this nature, she should shrink the material before beginning work. There will then be little likelihood that the work will become ill-shaped in the hands of the laundress if it is given an ordinary amount of care. It should be ironed on the wrong side, over a padded board, so that every woven figure will stand out clearly from the background work. Some owners of elaborately wrought drawn-work pieces prefer to clean them while stretched in frames, this method, with due care, usually giving very satisfactory results.

designs, are all frequently filled with fine allover drawn-work designs, while the remainder of the work is in solid embroidery, the results being extremely graceful and dainty.

SCALLOPED EDGES.—Scalloped edges are readily formed of drawn-work designs, particularly those in allover effects like Figs. 15 and 16. This part of the work must be planned or laid out before the filling stitches are placed. The threads are not only drawn for the width of the band desired, but to include the scallops of such depth as is practical. For instance, in Fig. 16 each scallop might be made to include four of the linen blocks and one of the open squares, forming in reality a series of box-like tabs. Or, the scallops may be graduated, battlement fashion, that part adjoining the band proper including three or four solid blocks, and the outer point of the tab one

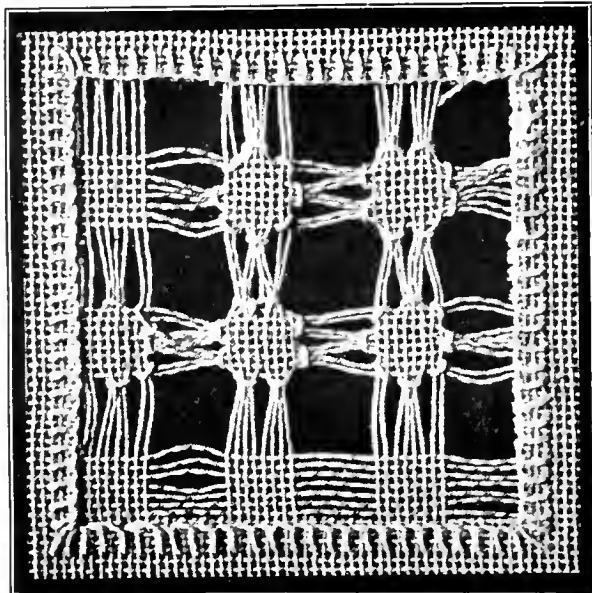


FIG. 16. ALLOVER DESIGN IN WEAVING

Lesson for Chinese Centrepiece, Fig. 17, Page 2, and Figs. 18–24

THIS exquisite half-yard square of Chinese linen is full of possibilities to drawn-thread workers, showing, as it does, such variety of design. The outer border, Fig. 18, is one and one-quarter inches wide, including herring-bone work at either side of main design. A few threads are left at edges of wide space, and then two or three drawn, as for hemstitching. Back and forth over the narrow linen strips herring-bone stitches are carried, dividing cross threads into twelve clusters to the inch. At corners hemstitching in narrow portion takes the place of herring-bone work.

Every eight clusters are grouped by a central thread, or a less number if they do not come out even at corners. Three serpentine threads at either side cross diagonally between groups. Outer ones separate groups into their individual clusters; central, the same; while inner threads knot clusters into three groups. Small woven rosettes or wheels alternate with little bows between groups. The large sections of bows are woven over four threads each, and smaller ones over three.

Crosses on thirty-two spokes fill the corner squares. Eight spokes are allowed for each arm, and outer spokes are gradually left out until but two remain.

Three-fourths of an inch from the outer border threads are drawn for the nine-inch centre. Three open spaces alternate with two of linen in both directions, the former being two inches wide, and the latter one and one-half inches. Diagonal threads are carried across from opposite directions, catching at opposite corners of linen blocks with the usual knot-stitch, going over linen blocks and across open squares. Additional spokes are placed over linen blocks (superfluous stitches running along edge on wrong side), making thirty-two in all, and the device used in open corners of border placed thereon. (See Fig. 19.)

Figure 20 shows the manner of filling two corner squares, and work between squares, which is alike throughout. Carry a central thread across open square and

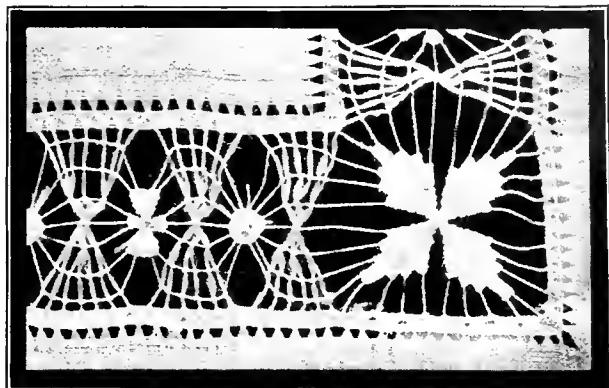


FIG. 18. DETAIL OF CENTREPIECE, FIG. 17, PAGE 2

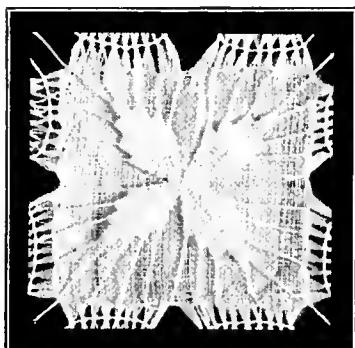


FIG. 19. DETAIL OF FIG. 17, PAGE 2

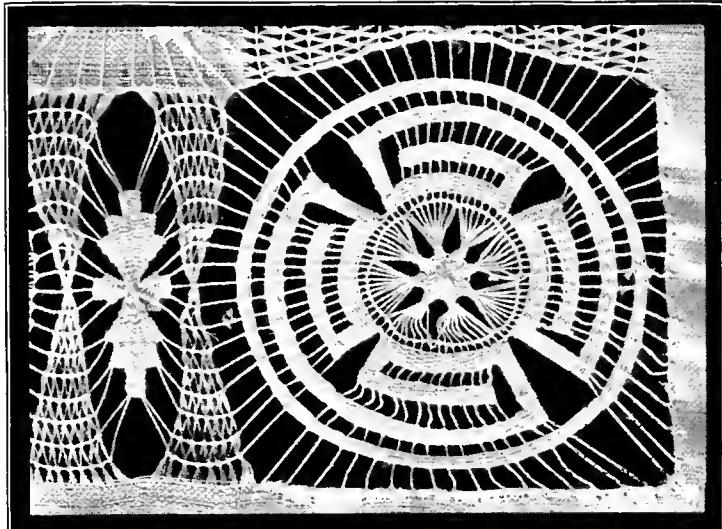


FIG. 20. DETAIL OF CENTREPIECE, FIG. 17, PAGE 2

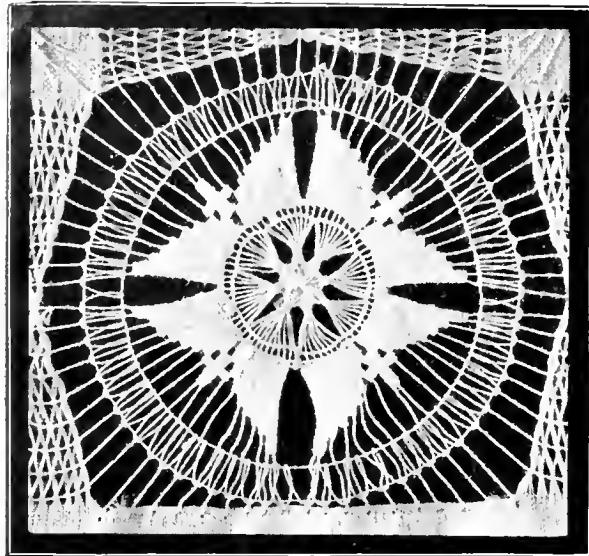


FIG. 21. DETAIL OF CENTREPIECE, FIG. 17, PAGE 2

under and over each part rather than single spokes. three times, and a quarter of an inch beyond knot a circle to each spoke.

Follow this by another, and weave twelve rows in four sections. On two sections which form one-half of wheel, if divided by a diagonal line through centre, carry weaving out one-third of an inch on three spokes at outside edges, and connect these two points by six rows of weaving, knotting outer rows to spokes to keep weaving in position.

At division of the two sections weave out a quarter of an inch on each from the twelve rows of weaving, utilizing three spokes each. Now weave toward opposite side of section about eight times, knotting outer rows as before. Remaining half of wheel is made in same way, and six outer rows of weaving surround the whole. The centre of Fig. 21 is made like the wheel just described. Spokes are divided in fourths, and two sections of weaving placed on each, graduating from centre, with little woven crosses on four central threads, the main part being on two with arms reaching out over adjoining spoke at either side. Two rows a quarter of an inch apart, knotted to each spoke, follow. Between these thread is carried back and forth, looping about inner row between spokes, and going under each spoke just outside of last row.

The two remaining corner squares are filled as in Fig. 22. Centre is made as before, but the weaving is in seven sections, each narrowing to a point, and with crosses between, as in Fig. 21.

Figure 23 has nine smaller points around a similar centre. Beyond these nine others are woven, each on half the spokes from two devices in former row. These are larger than the first, owing to the natural spread of the spokes. Interlaced rows complete the design.

knot linen threads in two groups before passing to next square. Eight serpentine threads on either side of centre cross open square diagonally, knot to clusters of first group, cross between first and second groups, knot to second and cross square, etc. The two outer threads at either side knot groups into nine clusters each, half of one cluster being joined with adjoining half of next in second row. The number of clusters gradually diminish until three only remain next to central thread, serpentine effect being retained in each row.

Between groups bows are placed, five spokes being allowed for each short section, and twelve for the others, weaving under and over a pair each time in the long sections, and graduating all.

Knot all spokes in centre for fanciful wheel shown in corner; divide into eight parts, and weave round a time or two, going now knot each part, coiling thread two or

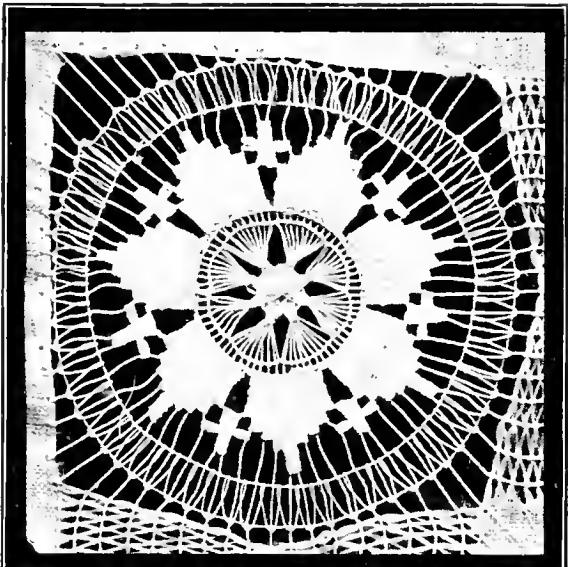


FIG. 22. DETAIL OF CENTREPIECE, FIG. 17, PAGE 2

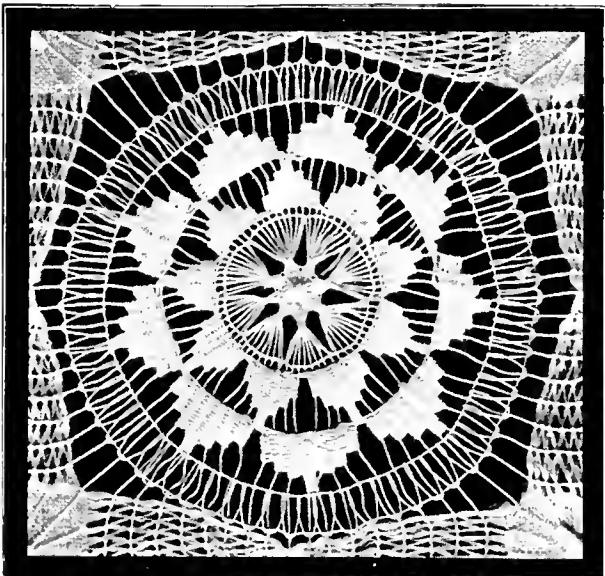


FIG. 23. DETAIL OF CENTREPIECE, FIG. 17, PAGE 2

by the pride and satisfaction arising from the knowledge that one's ability is equal to any emergency.

One of the most important requirements in turning out work of such elaborate design as this Chinese piece is to have the linen properly framed or stretched in the beginning, as large open spaces are more liable to cause sagging or too tightly drawn filling spokes. Later, in laundering the piece, more care must be exercised than is needful for simple border designs. It will be safest to frame the work before washing it, after the manner described under the head of "Laundering Drawn Work," page 8. The results will be far more satisfactory than those attained by following the customary mode of washing and ironing, and there will be less danger of breaking threads, either in the process of washing or by catching them with the point of the iron during this part of the work.

Such varied and attractive designs as appear in this Chinese work offer many interesting opportunities to drawn-thread workers, and are well worthy a careful study from different viewpoints. Either band will provide ample ornamentation for numerous articles used singly. They are also well suited to colored drawn-work on heavy fabrics. Utilized in the form of the square under discussion, but without the hem, suitable colors being chosen, and a pretty lining placed beneath, a handsome sofa pillow will result, one which any worker will be proud of, and which with care will require only an occasional dry cleaning.

The method followed in ornamenting the linen blocks also suggests insets for waists and underwear, which might be surrounded by double hemstitching or narrow insertion to good advantage, while any of the wheel devices in this centerpiece provide the workers of Teneriffe or Brazilian Point lace with splendid possibilities, as they are well adapted to this work.

Nine groups are made in the centre of Fig. 24, and eight sections of weaving are graduated on one edge only for star points. The interlaced border also surrounds this design.

To the average American worker there is an intricacy about these devices which tends to discourage attempts to copy them, but this arises only from a misunderstanding. Every drawn-thread worker knows how to lay threads and something of weaving-in devices, and can follow the patterns made up of many details just as readily as those of but a few after a little practice. The work is done step by step, and when one step is covered the way opens naturally for the next, so that discouragement should be entirely eliminated from the drawn-thread worker's curriculum. Complicated patterns simply require a little more time and a little more patient endeavor, both being amply repaid in the end

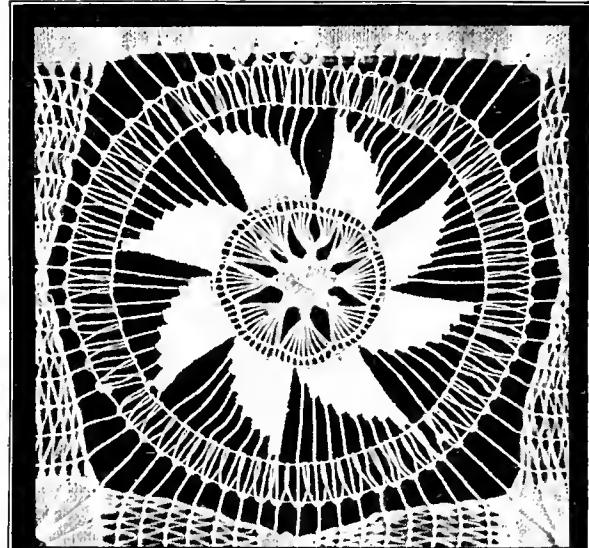


FIG. 24. DETAIL OF CENTREPIECE, FIG. 17, PAGE 2

Lesson for Doily, Fig. 25

THE centre of this doily is five inches square. Draw threads for three-fourths of an inch, leaving one-half-inch spaces between. Run one filling thread through the centre of each open space, both vertically and horizontally, dividing linen threads into two groups. On either side place three additional threads at equal distances apart, crossing these diagonally in the squares, and knotting linen threads as shown. Diagonal threads are then run across from both directions, being secured in centre of linen blocks; all threads in squares are knotted together at centre. Each fan is woven on four threads. Weave one-fourth of an inch on the four spokes, then on the two central ones for one-fourth of that distance. Two spokes each from adjoining fans are then united by four small blocks. In remaining squares knot two rows one-fourth of an inch apart. On last of these place sixteen scallops, weaving over circle, two spokes and circle again for each.



FIG. 25. DOILY IN MEXICAN DRAWN WORK

Lesson for Border, Figs. 26, 27

THIS design may be increased or diminished in width by using a larger or smaller number of filling threads. Half the work appears in working detail in Fig. 26. One-fourth of the width of band

shown in Fig. 27 also makes a pretty border. In medium weight linen the edges are hemstitched into twelve clusters to the inch, the working detail, Fig. 26, being coarser. Start first thread about a quarter of an inch from upper edge, using thread a little heavier than that drawn out of linen. Knot about first cluster and buttonhole on it toward same edge for half the distance. Knot about three succeeding clusters singly, buttonholing down on last the same distance and knotting across three following. Repeat this across space.

The second thread is knotted to first cluster a short distance below buttonholing, carried to second cluster, and buttonholed on same toward edge, uniting with third cluster just below previous row, and buttonholing back on same. It is then knotted singly to five succeeding clusters, buttonholing up again on last, and so on.

The third thread is placed like second, except the buttonhole bars run down and then up, instead of up and then down, making diamond-shaped openings. The fourth thread is like first, except as to direction of buttonholing, which follows third. This method is continued throughout entire border, the sections repeating alternately. At the edges the two clusters running from centre of each mesh-like block are buttonholed to correspond with diamonds, the buttonholing being carried right to the hemstitched edges. If the threads of the material used are sufficiently coarse to allow one to divide them into even clusters without preliminary hemstitching, the hemstitching may be left until the last and wrought as a continuation of these half diamonds along the edges.

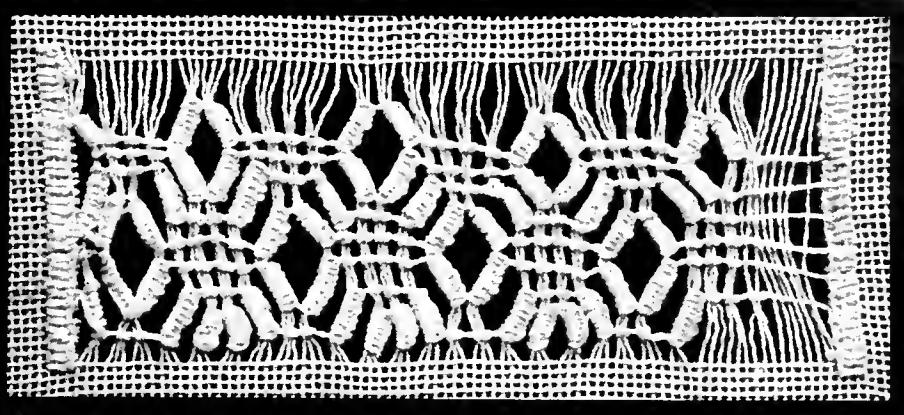


FIG. 26. HALF WIDTH OF BORDER, FIG. 27, ON LARGE SCALE

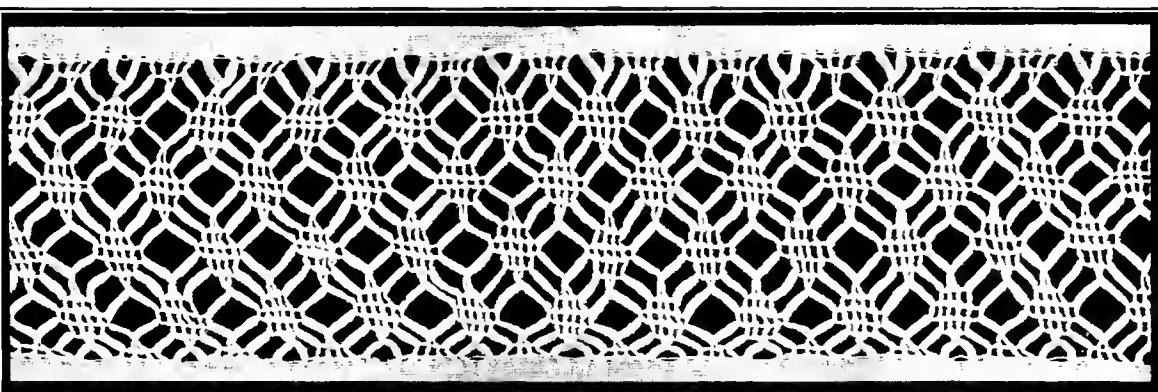


FIG. 27. BORDER. SEE ENLARGED DETAIL, FIG. 26

Lesson for Centrepiece, Figs. 28, 29, 30

THIS fifteen-inch square is finished with one-inch hemstitched hem. The outer border is one-half inch from hem, and is one-quarter inch wide. The inner border is same width, and linen threads for the same distance are left between these and wide border. The work is done on wrong side. The edges of narrow bands are hemstitched into fourteen parallel clusters to the inch, which are then grouped in alternate pairs, the thread being carried zigzag fashion from one group to the next. The corner squares, buttonholed on raw edges, are crossed with three threads from both directions, upon which small crosses are woven.

Hemstitch wide band (Figs. 29, 30) into twelve parallel clusters to the inch. Beginning at centre of one side of corner square, carry thread across and knot together ten clusters, wrapping

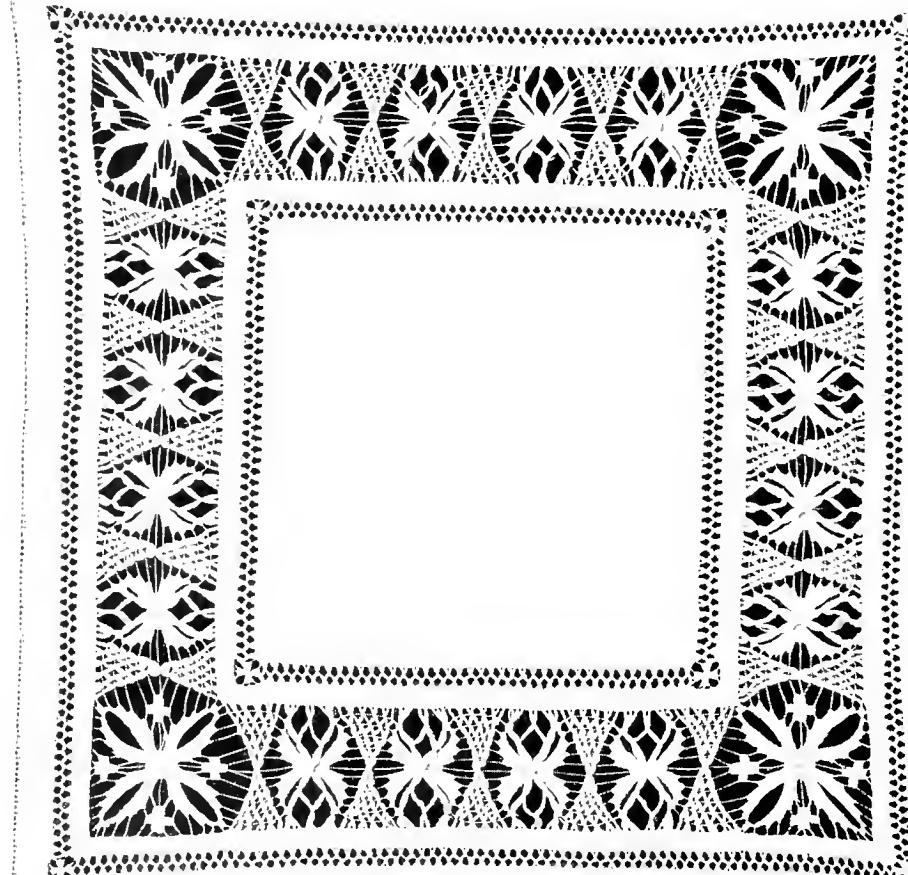


FIG. 28. CENTREPIECE IN MEXICAN DRAWN WORK. SEE DETAILS, FIGS. 29, 30

thread about group several times to increase strength. Next group eight clusters, and alternate thus across space. At either side of centre thread place two others, crossing in corner square, dividing group of ten clusters into two, and crossing diagonally over group of eight clusters without knotting. The two threads adjoining on either side divide the two groups into three, taking a portion from each to make central group, and crossing over group of eight clusters as before. The third thread on either side of centre separates the three groups into four, again drawing upon outer, heavier clusters for sufficient threads; the fourth thread into five groups; the fifth into six, the outer one of each being one of the single original clusters, and the others pairs of clusters. The others pairs of clusters, and upon them the devices are woven, as shown in Fig. 30. After being united at centre the weaving proceeds over threads at either side for about one-fourth of an inch, from which point the weaving narrows in four outward turning divisions. For the corner (Fig. 30) fifty-two spokes are necessary. Weave a solid centre one-half inch across. Divide spokes into four corner sections, omitting central one at either side. Weave twelve rows separately on these groups. Divide each group into two parts and continue weaving, gradually dropping threads on side near free central thread until one only is left on each division. These are then united near corner of square (see Fig. 30). Midway between these sections crosses are woven over central and two adjoining threads from either side, this feature appearing clearly in the illustration.

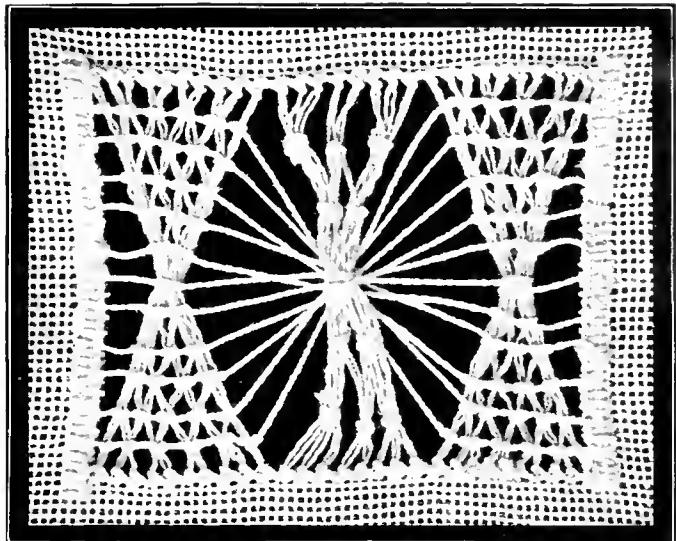


FIG. 29. WAY OF LAYING THREADS FOR BORDER BEFORE BEGINNING WEAVING. SEE FIG. 30

All these threads cross diagonally over the groups of eight clusters, and upon them the devices are woven, as shown in Fig. 30. After being united at centre the weaving proceeds over threads at either side for about one-fourth of an inch, from which point the weaving narrows in four outward turning divisions. For the corner (Fig. 30) fifty-two spokes are necessary. Weave a solid centre one-half inch across. Divide spokes into four corner sections, omitting central one at either side. Weave twelve rows separately on these groups. Divide each group into two

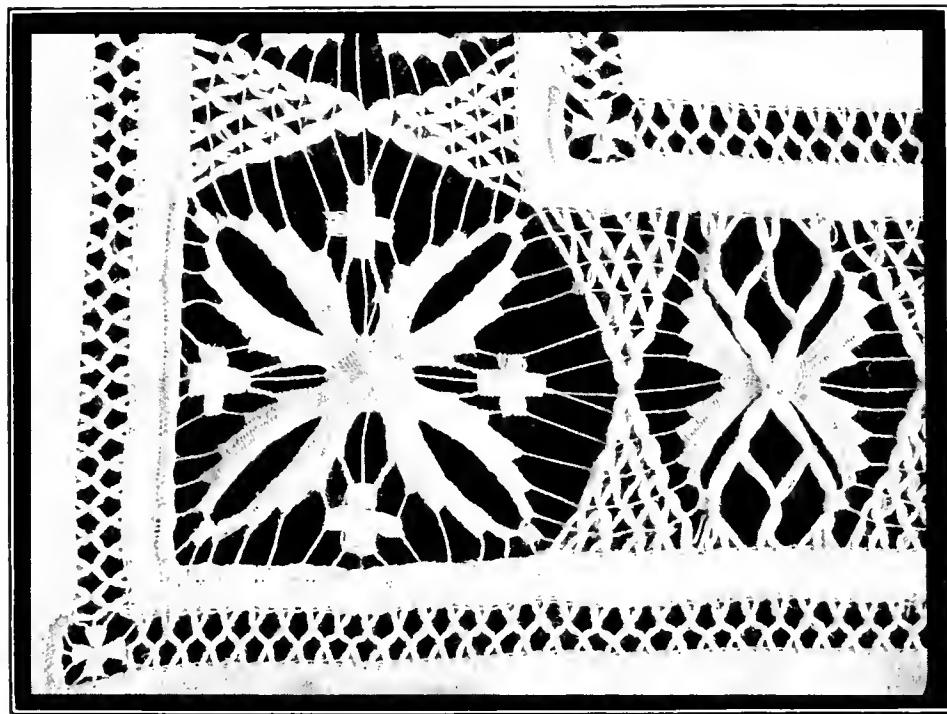


FIG. 30. DETAIL OF FIG. 28. FULL SIZE. SEE FIG. 29

parts and continue weaving, gradually dropping threads on side near free central thread until one only is left on each division. These are then united near corner of square (see Fig. 30). Midway between these sections crosses are woven over central and two adjoining threads from either side, this feature appearing clearly in the illustration.

Lesson for Porto Rican Pillow, Fig. 31

FRONT and back of this brown crash pillow have one and one-half inch hemstitched hems, and are caught together through drawn space thus made. Three threads are drawn and three left in both directions, the row adjoining hemstitching being covered with cross-stitches which separate hemstitched clusters into parallel rows. The background is worked as shown in Fig. 12, page 6. The design is darned into the background with soft white cotton floss, ten rows to a mesh. (See Fig. 13, page 7.) Many quaint designs of this character are to be found in old-time cross-stitch and bead-work books, a large majority of which are readily converted into desirable Porto Rican drawn-work patterns if the worker does not feel sufficient confidence in her own powers of originating designs. They savor of old country patterns, being seen so frequently in the peasant work of Russia and Germany, and are a pleasing change from the usual floral designs of the present day. Any favored color scheme may be utilized for a pillow of this kind, washable fabrics having preference.



FIG. 31. PILLOW IN PORTO RICAN DRAWN WORK

Lesson for Handkerchief, Fig. 32

THIS decoration forms a band with corner squares. The border is formed by drawing four threads and skipping four in both directions. Overcast edges with fine lace thread. Bind each row of linen threads, both horizontally and vertically, with the fine thread, as shown in Fig. 12, page 6. The ornamental border is formed of tiny twisted crosses, made by looping thread, as shown in Fig. 13, page 7. Each square necessary to complete design is filled in same way, counting the number in a given direction to insure accuracy.

Border, Fig. 33

FOR Porto Rican drawn-work firm materials of good wearing quality must be used. This towel border, Fig. 33, is two and five-eighths inches wide, formed of damask huckaback. Edges are hemstitched and four threads drawn and left, alternately, in both directions. Cross-stitches are worked over row of linen threads nearest hemstitching on each side. Remaining threads are bound with fine linen thread, being coiled about groups twice between intersecting linen blocks, and running under these as reached. Seventeen open squares are needed for the design, the little twisted crosses of which may be counted from the picture. These are merely loose buttonhole-strokes caught from side to side of the square, as shown in Fig. 13, page 7.

This design could be fittingly used on fancy scarfs, squares, bed linen, or for trimming bands on waists, aprons, etc. Made of fine materials it will not work up so wide, but space may be gauged by number of squares needed. On the other hand, heavy fabrics will work up much wider, if the same number of threads are withdrawn for each block. While Porto Rican work is usually all white, a unique and very handsome effect can be obtained by using this pattern on unbleached linen or cream scrim, carrying out the little crosses with colored floss in the regulation pink and green rose shades.

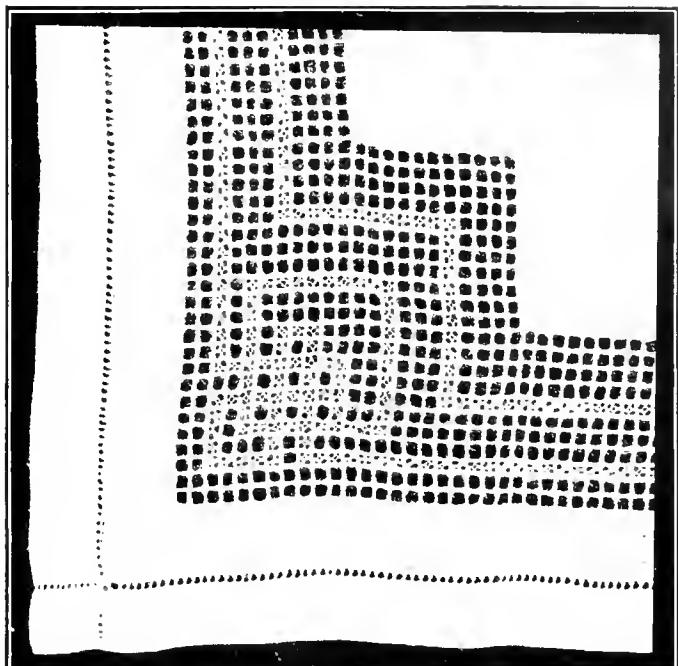


FIG. 32. HANDKERCHIEF IN PORTO RICAN DRAWN WORK
FULL SIZE

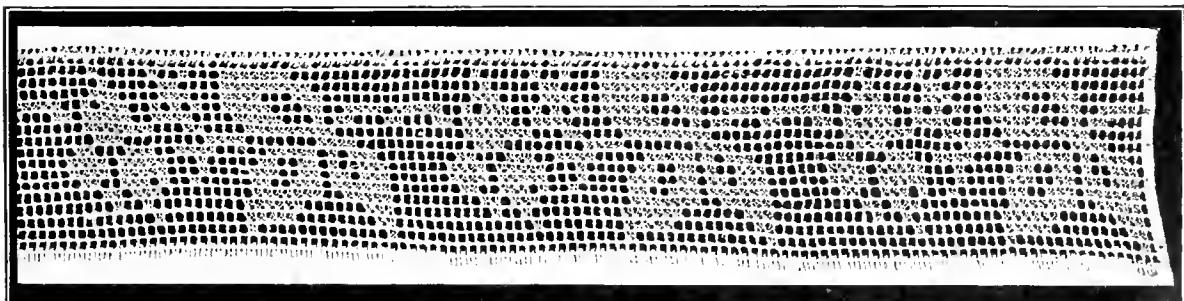


FIG. 33. BORDER FOR TOWEL IN PORTO RICAN DRAWN WORK

Lesson for Waist, Figs. 34, 35, 36

DRAWN-WORK forms a highly satisfactory trimming for shirt-waists of linen or linen lawn, a very attractive design appearing at Fig. 34. An inch-wide strip of drawn-work extends from collar to waist at centre of front, while at either side two additional rows turn towards the sleeves a few inches below the neck, giving a yoke effect to the tucks above.

The central and outer rows are like Fig. 36. Threads are drawn lengthwise, and cross threads hemstitched into fifteen parallel clusters to the inch. Open corner squares are buttonholed, and just below collar in central strip the cross threads are removed for a device like those used in corner squares, which necessitates buttonholing the edges at this point.

A central thread unites every ten hemstitched clusters. A thread on either side of it knots alternate groups into three clusters, passing obliquely over centre of groups between. Outside of these two other threads separate the clusters into four, and then five, taking up the clusters alternately to produce a serpentine effect between, and crossing over centre of remaining groups as before.

On these groups wheels are woven in this fashion. Unite all threads at centre firmly. Knot a circle a short distance beyond, taking clusters in pairs, but filling threads singly. Beyond this place two other circles at equal distances. From outer circle to each pair of clusters and single filling



FIG. 34. WAIST WITH DRAWN WORK. SEE FIGS. 35, 36

thread forming the spokes weave a tiny scallop, going under and over the circle and the spoke. Between the two outer circles carry the thread from the spoke of one circle to the adjoining spoke of the next circle, coiling about them each time after the manner of herring-bone stitch.

Additional threads must be placed across open squares to provide forty-eight spokes for each. Unite these, and weave a solid centre. A short distance beyond knot a circle to each spoke singly. Six divisions are now woven over eight spokes each. Bars follow on two spokes each. Other bars on two spokes, one each from two of the first bars, surround these, and are in turn surrounded by shorter bars on the same spokes as the first. The final row of bars is made only on alternate pairs

of spokes. This gives the effect of pyramidal sections with quartets of bars between. In the band shown at Fig. 35, clusters are divided by a row knotted through centre, the work at either side being identical. Alternate groups of four clusters each are knotted serpentine-like through centre of each half. Six threads are used for filling each side, crossing obliquely through corner square, and going back and forth from side to side of space. Outer threads separate the groups into their four individual clusters; next into two groups; while remaining threads knot to each of the first and to the zigzag group through centre in passing.

The centre of the corner device in this design is made as in Fig. 36, but the six sections of weaving are carried out to a point by gradually leaving off the spokes at one side of each section. Tiny blocks of weaving follow on two spokes each, the last of one becoming the first of the next.

Between the various rows single brier or feather stitch is wrought. The collar is formed of a row like Fig. 36, while the sleeves incorporate both patterns. If this does not give sufficient width to the collar both borders may be incorporated here, as elsewhere, with the feather-stitching as an outline. Tucks also enter into the make-up of the sleeves, and lace edging finishes the bottoms of sleeves and the top of collar.

Either of these bands may be used for straight borders, or with the devices shown for filling corners they will serve for squares or other shapes requiring such figures. Frequently where bands meet in the form of a right angle in this way the space is left intact, and threads drawn only to either side of it, because of the added strength thus acquired. The plain linen square is then ornamented with some embroidery device, diamonds, disks, and similar simple patterns being followed. In this instance a wreath of the feather-stitching, with perhaps an initial within it, would be especially suited to the remainder of the design if used for table linen. If narrow patterns are preferred the one at Fig. 35 may be divided, only half the space being drawn. This gives a nice width for small articles, for children's clothes, aprons, and bed linen, and will wear better than the wider bands.

It is sometimes possible to obtain woolen materials on the order of voile from which threads may be drawn with but little difficulty, and these make up pretty waists for winter wear when decorated after the manner of the one at Fig. 34, linings being used of the same shade as the outer fabric or of one which will harmonize with it. Silk floss should be used in work of this nature, and should be of the same shade as the waist material. Only the best brands of silk should be used, so that there will be no probability that the colors will run in cleaning, a lamentable calamity, indeed, after so much work. Work of this order in all black, over silk lining of that hue, is exceedingly effective.

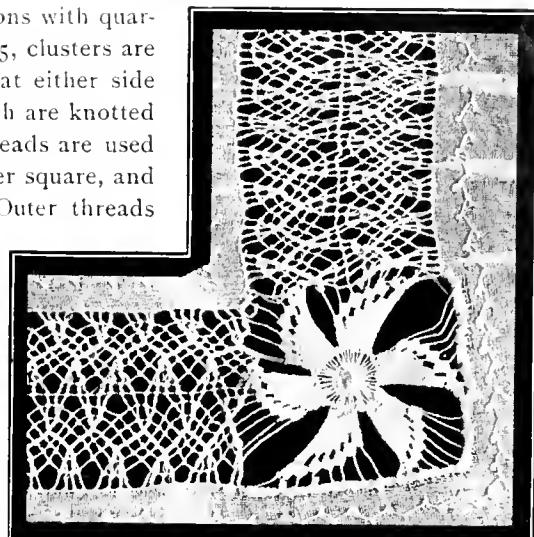


FIG. 35. DETAIL OF WAIST, FIG. 34. FULL SIZE

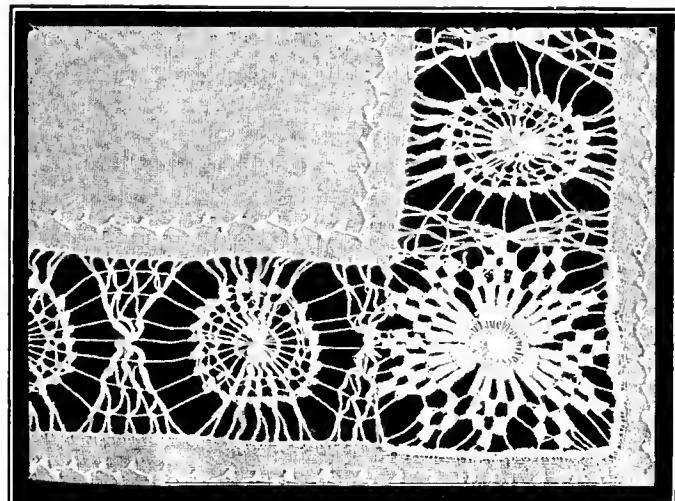


FIG. 36. DETAIL OF WAIST, FIG. 34. FULL SIZE

Lesson for Porto Rican Centrepiece, Figs. 37, 38, 39

EXQUISITELY beautiful is this square with its interesting borders of Porto Rican drawn-work, the one measuring two and one-third inches and the other seven-eighths of an inch wide. The edge of the centrepiece is finished with a hem one inch in depth, hemstitched into place. For the outer border three threads are drawn and three left alternately in both directions, twenty-five open squares comprising the width besides the rows of hemstitching at each edge. Over the row of linen threads nearest the edges cross-stitches are wrought, dividing the hemstitched clusters into their original groups. The remaining linen threads intersecting the open squares are bound by coiling fine thread about them twice between linen blocks, carrying it under these blocks during this process. This part of the work is shown in Fig. 12, page 6. The inner border is prepared for the design in the same manner, but without hemstitching the edges, six rows

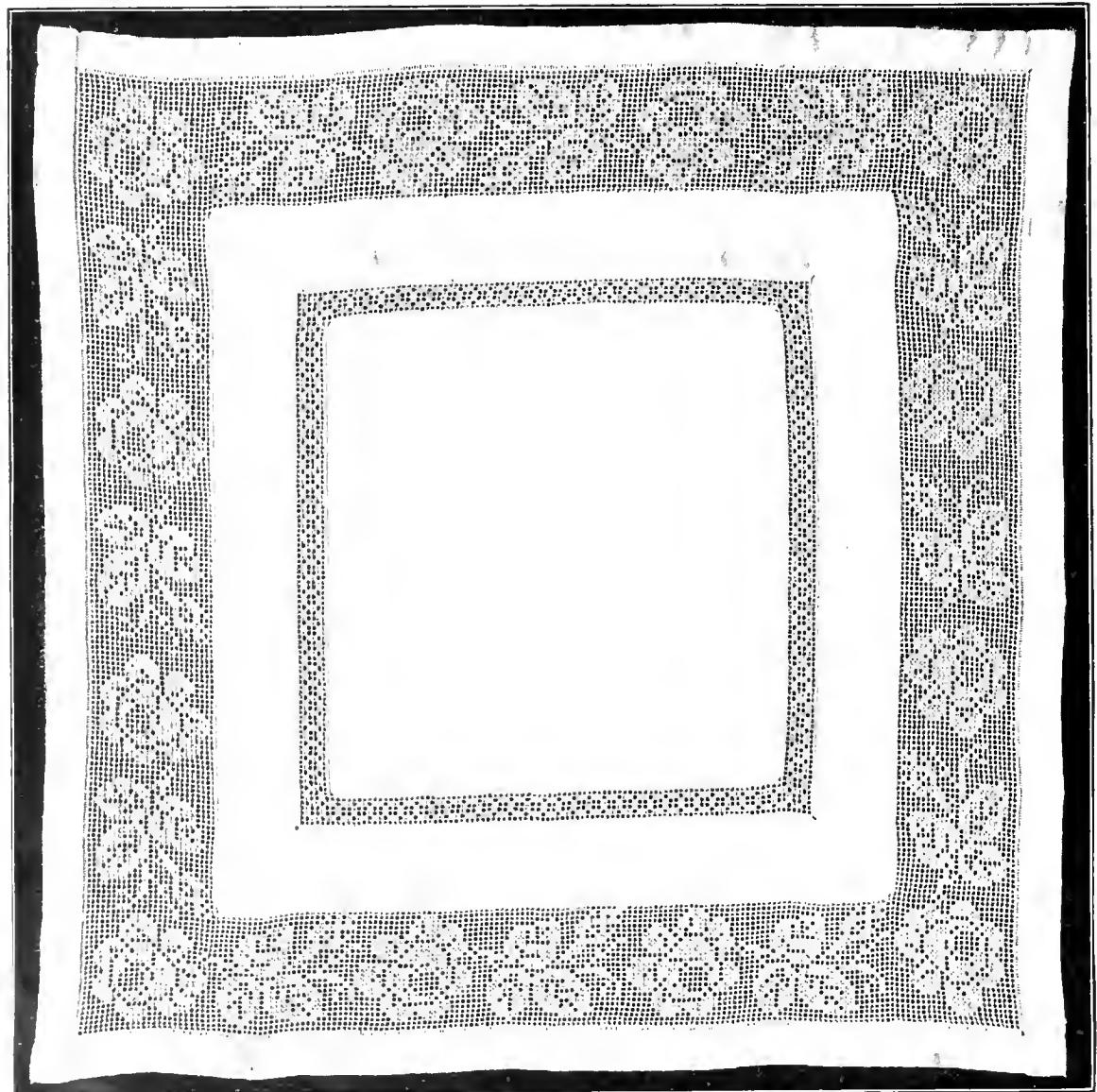


FIG. 37. CENTREPIECE IN PORTO RICAN DRAWN WORK. SEE FIGS. 38, 39

of open squares, and the two rows of clustered threads being utilized. Designs for both are shown full size at Figs. 38 and 39, and are formed of the small twisted crosses usually seen in Porto Rican work. These crosses are formed by looping the thread from side to side of the open blocks, a trifle heavier thread being used than the binding thread. It is necessary to count the number of these crosses in a row, after the manner of working cross-stitch embroidery. The reader will not find it difficult to follow either of these designs from the illustrations, in which the crosses are easily counted. It is best to always leave one open row without filling-strokes adjoining each edge, as this aids in throwing the design in relief and gives it greater distinction.

The size of this square may readily be increased by allowing sufficient space for additional rose sprays. If one is not sure of one's ability to arrange the sprays in an enlarged space, one need only hemstitch and work on two sides of the square at first, these sides forming a right angle, leaving sufficient linen to make the borders as much longer than the square shown as is desirable. The border work may then be carried out as far as is necessary, and the hem finished before proceeding on the two remaining sides. This obviates any danger of having to fill in at the centre of each side to balance up the pattern, although this latter process is by no means a trying one to the worker of average experience.

The rose sprays in the wide border are well adapted to other uses, and so also are the conventional blocks of the narrow border. This narrow border is especially fitted for heading the hems of aprons, collars and cuffs, towels, table-cloths, napkins, etc., where elaborate patterns would necessitate the expenditure of too much labor. In using such intricate designs as the rose spray, considerable work may be eliminated by dividing the border into oblong-shaped medallions or parts. Alternate a sufficient number of rows of openwork to accommodate one spray with a space of plain linen of equal or greater length, carrying the hemstitching along the edges of both.

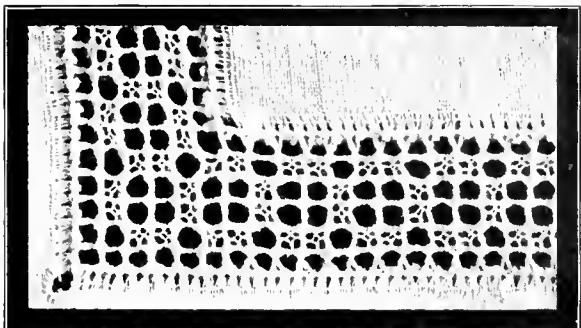


FIG. 38. DETAIL OF FIG. 37. FULL SIZE

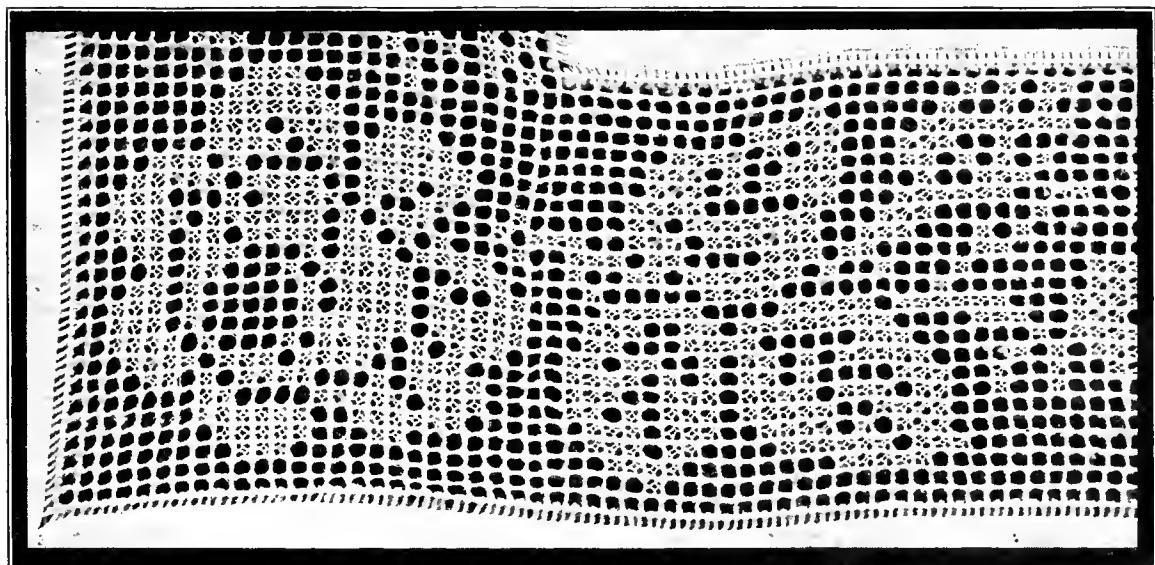


FIG. 39. DETAIL OF CENTREPIECE, FIG. 37. FULL SIZE

Lesson for Centrepiece, Figs. 40, 41, 42, 43, 44

THIS handsome square with its wide hem, double or ladder hemstitched (see Fig. 2, page 3), has borders one and three-fourths inches, one and one-half inches, and three-fourths inch wide, with half-inch spaces between, all hemstitched into ten or twelve parallel clusters to the inch. A central thread groups every twelve clusters in widest border, Fig. 43. Three threads at either side cross diagonally over every other group at centre, and knot to clusters in alternate groups; those nearest centre separating clusters into two groups; next, into three; and the outer ones into single and double clusters alternately.

The groups over which threads cross at centre are surrounded by three circles at regular intervals to form wheels. First and second knot each crossing thread and every pair of clusters; third, each thread and cluster singly. Between second and third circles the thread is carried back and forth

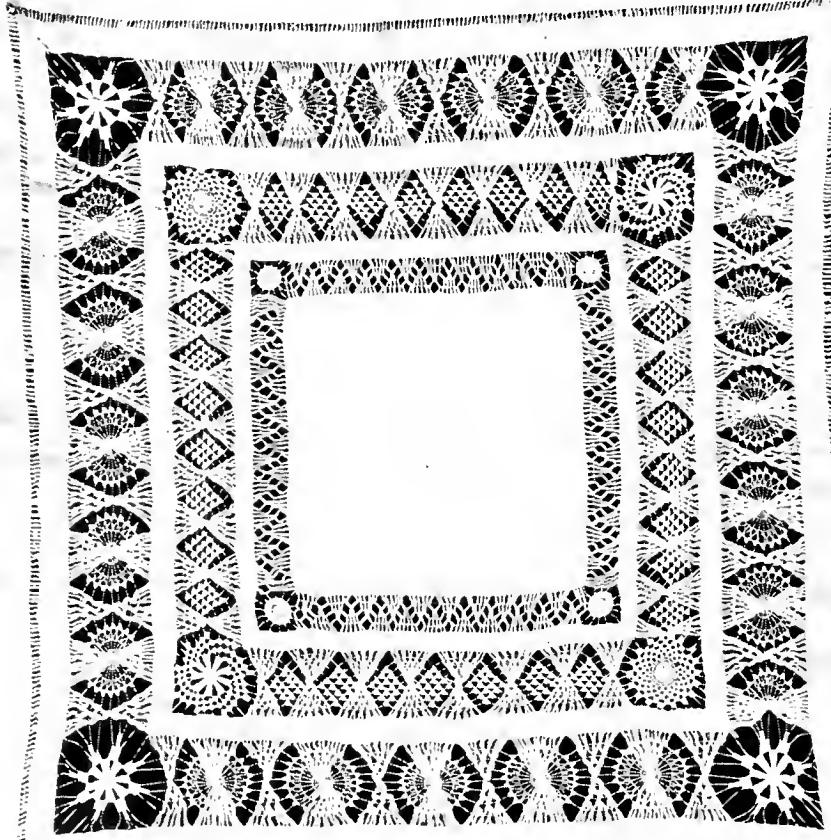


FIG. 40. CENTREPIECE IN MEXICAN DRAWN WORK. SEE FIGS. 41, 42, 43, 44

in herring-bone stitch. From third circle to each crossing thread and every other cluster small scallops are woven.

The corner squares require additional spokes from corner to corner. All are woven together at centre in solid circle. Eight sections on four spokes each are woven for a third of an inch beyond. Two spokes each from adjoining sections are then woven together for half that distance, and weaving finished off on central spokes.

In the second border, Fig. 42, every twelve clusters are grouped, but without a thread running through centre. Four serpentine threads are used on either side of centre, crossing diagonally between groups, knotting to each other to form small diamonds in this space, and separating groups as follows: Near centre, two clusters; second thread, four; third, six; and fourth, seven, the various threads dividing clusters alternately. In diamonds between groups the threads at right angles are used as foundation spokes for three-cornered bits of weaving.

Two corner devices alternate in this border, both requiring additional spokes from corner to corner. The device in Fig. 42 consists of a solid woven centre one-third of an inch in diameter, with two outer circles knotted singly to each spoke. Beyond these are four rows of blocks on two spokes each, the spokes alternating in each row.

Figure 44 on page 24 has a smaller circle in centre with nine outbranching sections on four spokes each, followed by two rows of alternating blocks on two spokes each. Beyond every other pair of blocks others are placed, making these points three deep.

The inner border, Fig. 41, has three filling threads at regular intervals. The first is carried diagonally across open corner square to

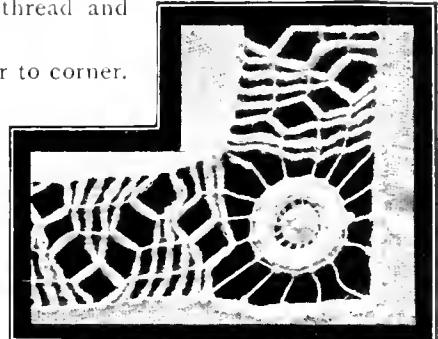


FIG. 41. DETAIL OF FIG. 40. FULL SIZE

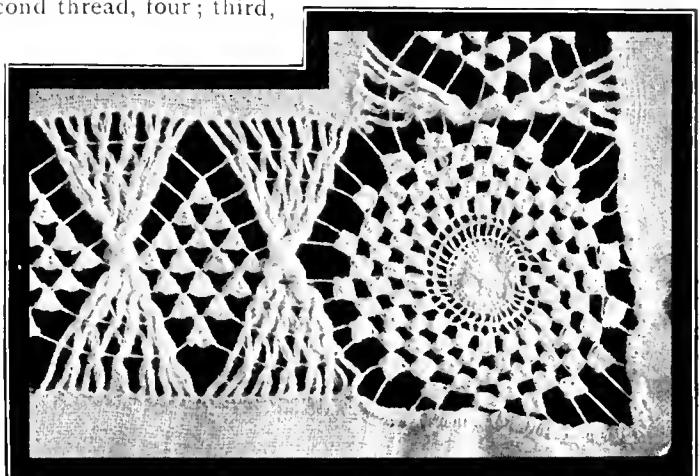


FIG. 42. DETAIL OF FIG. 40. FULL SIZE

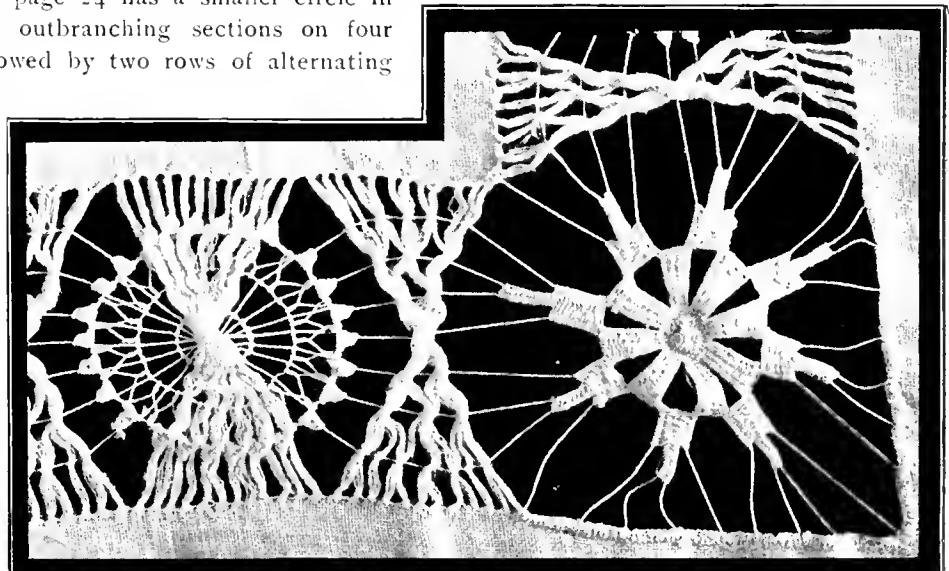


FIG. 43. DETAIL OF FIG. 40. FULL SIZE

within two-fifths of width of border from outer edge, knotted to cluster and buttonholed on same half way to edge. It is then knotted to five following clusters, buttonholed on last toward centre again for length of previous buttonholing, where it is knotted with adjoining cluster, the buttonholing proceeding toward edge again on new cluster. Knot across five following, and repeat. The second thread is knotted to first and second clusters; buttonholing on second toward outer edge; knotting to three following clusters, buttonholing toward centre on last; knotting across three following clusters, and so on. The third thread is knotted near inner edge to first, second, and third clusters, buttonholing on last toward centre, knotting it with adjoining cluster, and back toward edge again, across five following clusters, etc. The corner device requires additional spokes from corner to corner, all woven in a solid centre.

A short distance beyond another solid circle of weaving is placed, closely followed by a couple of rows in which the thread is coiled about each spoke before proceeding to the next.

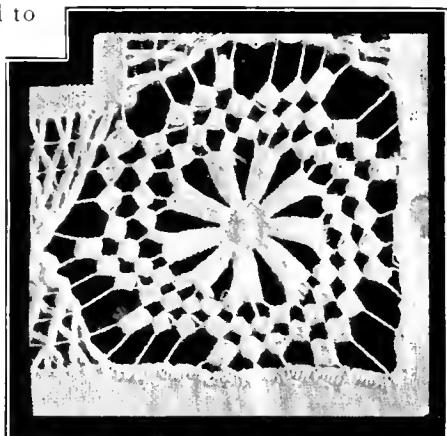


FIG. 44. DETAIL OF FIG. 40. FULL SIZE

Lesson for Handkerchief, Figs. 45, 46

EXQUISITELY lovely is this handkerchief, with its filmy lacelike design, made up from the finest of handkerchief linen and lace or spool thread. It measures ten and one-half inches at the widest point, the linen centre being five and one-half inches across. Mark out this centre by measuring the corner blocks five-eighths of an inch square, graduating it to form three blocks between. Complete the centre by buttonholing all around in fine stitches, using the finest embroidery cotton, as it is usually more satisfactory for buttonhole-work than lace or spool thread.

Threads must now be drawn in both directions for the border so as to form open blocks of the same size as the points on the linen centre, except for five or six threads which are left between the blocks. The blocks should be outlined first, and are two deep at the narrowest part of the border, extending to the corners to produce a square. The scallops are then laid out beyond the square, each of those along the sides being two blocks deep in centre and one on either side. The corner scallops are each one, two, one, two, and one block deep, counting from the outlined square, as shown in Fig. 45. After marking these all out correctly, buttonhole the edge neatly before drawing the threads. A line of running stitches placed on the outline, with the

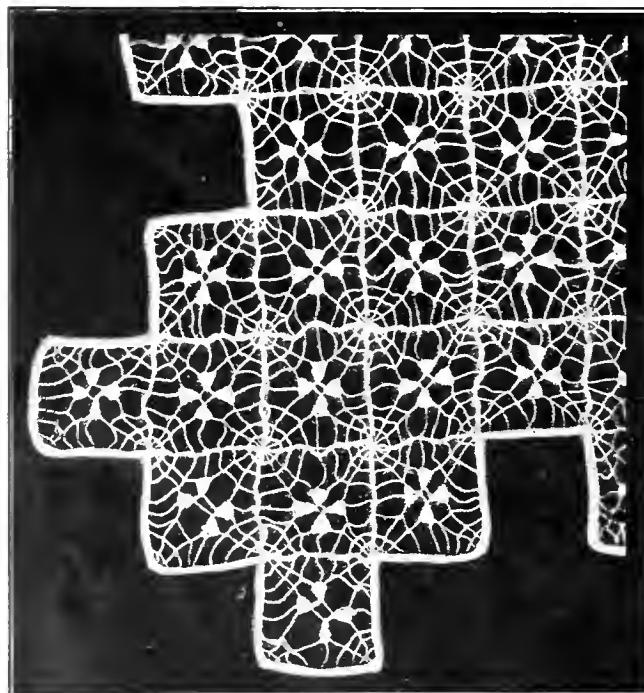


FIG. 45. DETAIL OF FIG. 46. FULL SIZE

buttonholing directly over them will increase the durability of the edge. The filling threads consist of one vertical and one horizontal thread through each block, and two diagonally from each corner, the latter being caught into the tiny linen blocks in passing, and the former knotted about intersecting groups of linen threads. Three circles at short intervals are now woven about each linen block to form wheels. These are knotted to the linen clusters and the filling threads as well in making the circuits. In the centre of each open square the diagonal threads are drawn apart slightly to form a small square opening. This is accomplished by weaving small three-cornered sections on three spokes each, the central spoke being one of the vertical or horizontal filling threads with one at either side from the diagonal pairs of filling threads. See detail, Fig. 45, showing the work in full size.

This pattern is very desirable for straight borders and allover effects, and is suitable for heavier materials as well as the sheer fabrics. In linens of medium weight a few more threads may be left between the blocks, if preferred, working threads of corresponding weight being utilized.

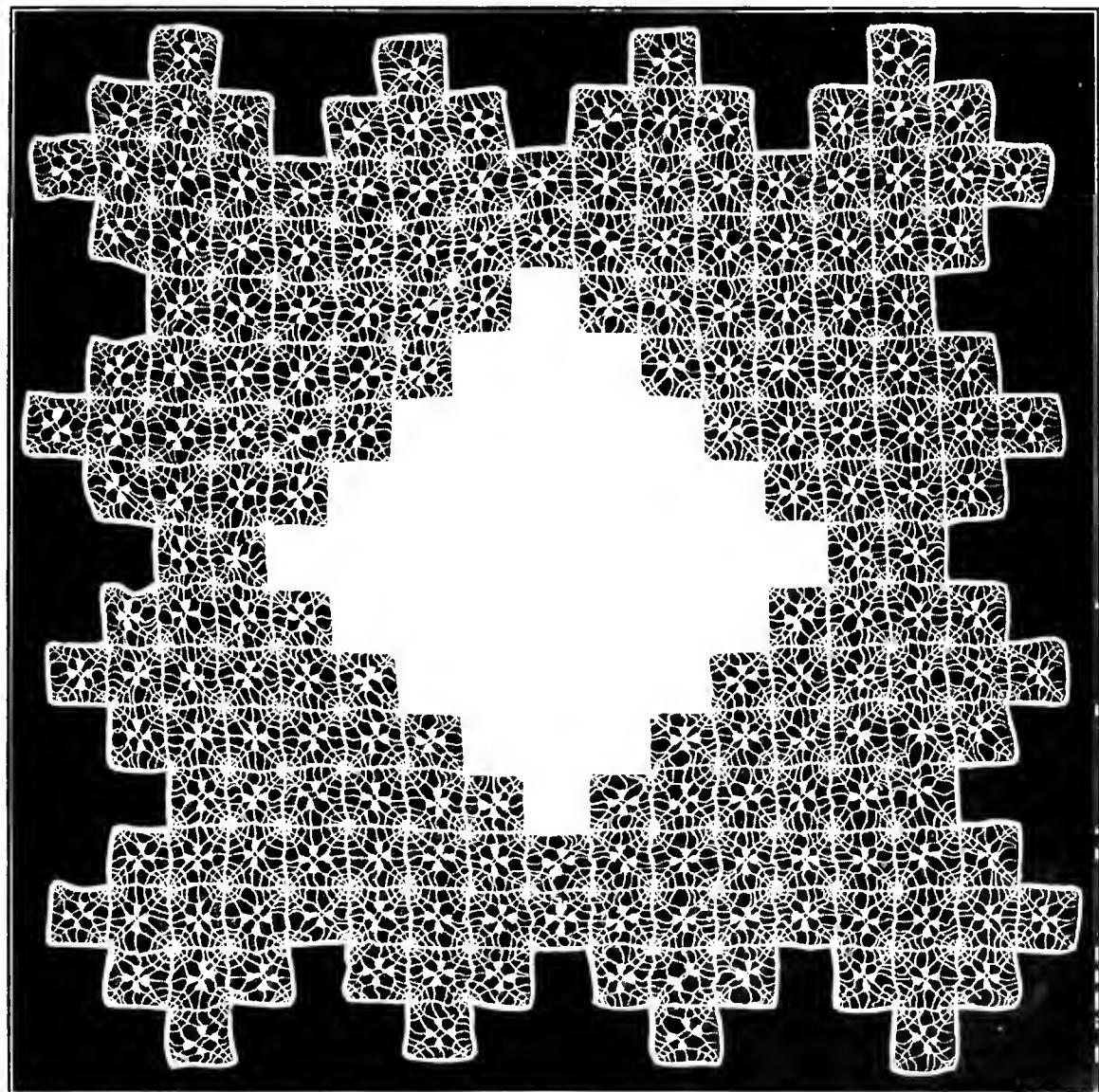


FIG. 40. HANDKERCHIEF IN MEXICAN DRAWN WORK. SEE FIG. 45

Lesson for Baby Cap, Figs. 47, 48, 49

ATTRACTIVE baby caps are easily made by any drawn-thread worker, even though the patterns followed in the present instance may not be utilized. This combination of designs is good, however. Use fine linen, making the main portion of the cap in the form of a strip cut to allow the use of a circular crown. This shape is a familiar one, and patterns for it are readily obtainable. The shape should be marked out on the linen before beginning work, so there will be no waste of labor.

The designs used appear at Figs. 48, 49, the wide bands measuring three-fourths of an inch each, with linen strips between of half that width. These are in turn divided by narrow bands of single crossing.

In making this design, fasten thread at one edge in centre of drawn space. Carry needle over sufficient threads to form two clusters, usually four or five to a cluster. Turn needle backward, pointing toward starting point; run it under second cluster and out over first; run down at this point and turn needle away from starting point again, bringing it up between second and third clusters. This twists the two clusters, each pair being treated thus in turn.

The wide bands are each hem-stitched into thirteen clusters to the inch. The upper band in detail, Fig. 49, shows every five of these knotted together by a central thread. Two threads on either side cross diagonally over alternate groups, two other threads on either side crossing groups between. All of these threads knot clusters singly as they pass, the last ones placed knotting also to those previously laid. The last thread also is used to weave a solid disk around centre of every other group.

In central band, Fig. 49, one-fourth of its width from one edge, the clusters are knotted in groups of fours. On opposite edge a similar row knots half of one group with half from next. Four threads are woven back and forth from side to side, knotting clusters singly, and to straight threads and groups near centre in passing. In lower band, Fig. 49, a central thread unites every five clusters. Two threads on either side knot clusters of alternate groups singly, and cross over centre of



FIG. 47. BABY CAP IN MEXICAN DRAWN WORK

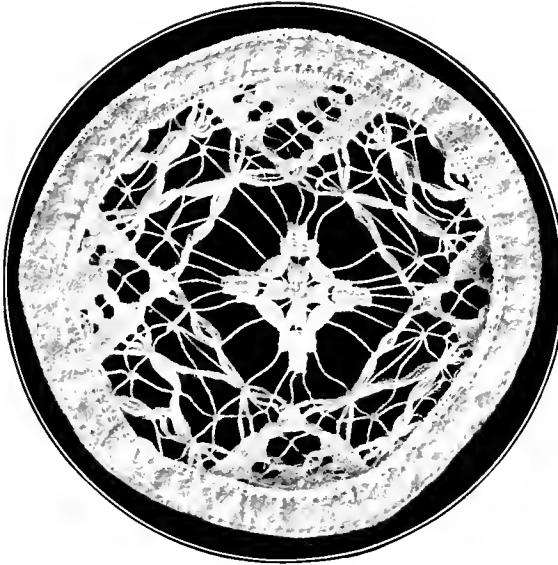


FIG. 48. CROWN OF CAP, FIG. 47. FULL SIZE

tween. Now omit central spokes and complete weaving over five side threads or five clusters, finishing off on three.

Place a row of single crossing outside wide band in corners of linen to give a pretty finish to these otherwise plain corners.

In making up this cap sew the seams on the right side and then cover them with neat finishing braid. Turn outer edges back on the right side and cover them with the braid also. Some of the lace braids are well adapted to such work as this if a finishing braid sufficiently fine is not at hand. Edge each side of the braid surrounding the front, and the outer side of that around the back, with Valenciennes lace edging, and ornament the top with many looped bows of narrow ribbon, having the ends knotted. The ties, which are of the linen, hemstitched and embellished with one of the drawn-work borders, are fastened to the cap under smaller bows of ribbon. It is always well to have several pairs of these ties, as they become soiled sooner than the cap proper. Either of the various designs may be used to decorate them.

If used in cool weather caps of this kind should have a silk lining next to the drawn-work, with another of flannel beneath for warmth. The silk may be in some favorite color, if desired, with the bows of ribbon to match. The crossing of the bands, as shown in the crown of this cap, suggests a unique method of decorating other articles. Corners of squares or ovals may be treated thus, or the work may be utilized in all-over patterns. Any narrow or medium width border design may be followed, using the device pictured at Fig. 48 or similar ones for intersecting squares.

groups between. A second central thread is coiled on first almost to group crossed by former filling threads, and is knotted to each of its clusters and threads to form a circle. The thread is then coiled about this circle, increasing its weight and durability, and then along the central thread again, across next group to third, where another circle is placed. A woven device takes the place of every third circle, each division being woven over five side threads or five clusters, finishing off on three.

The circular crown, Fig. 48, is made from a three-inch square of linen. Draw threads through centre at right angles, and work as in central band, crossing threads through open square. Unite these threads or spokes and weave round centre. Weave toward each corner on five spokes for an eighth of an inch. Weave ovals at either side, utilizing one spoke each from adjoining sections and the free spoke between.

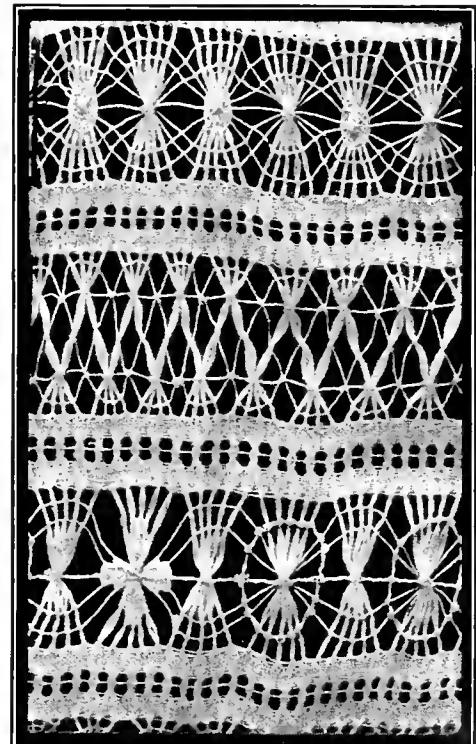


FIG. 49. DETAIL OF FIG. 47. FULL SIZE

Lesson for Centrepiece, Figs. 50, 51

THIS handsome square is uniquely fashioned and exceedingly interesting in detail. The hem is placed, and a thread or two drawn inside as a guide for buttonholing a straight edge to outline the space to be ornamented. Along the buttonholing draw threads for two-thirds of an inch for outer row of drawn-work. Start to draw threads across this space, making open squares two-thirds of an inch wide with linen of half that width between. At corners and centres of each side draw only one square in width, but from one to another of these points gradually increase the blocks, two, three, four, five and six deep, thus giving a pointed effect to the plain linen, each point being as wide as one linen and one open square, with square blocks nearest edge the width of one open square and two linen blocks. Buttonhole around these points also, as in Fig. 51.

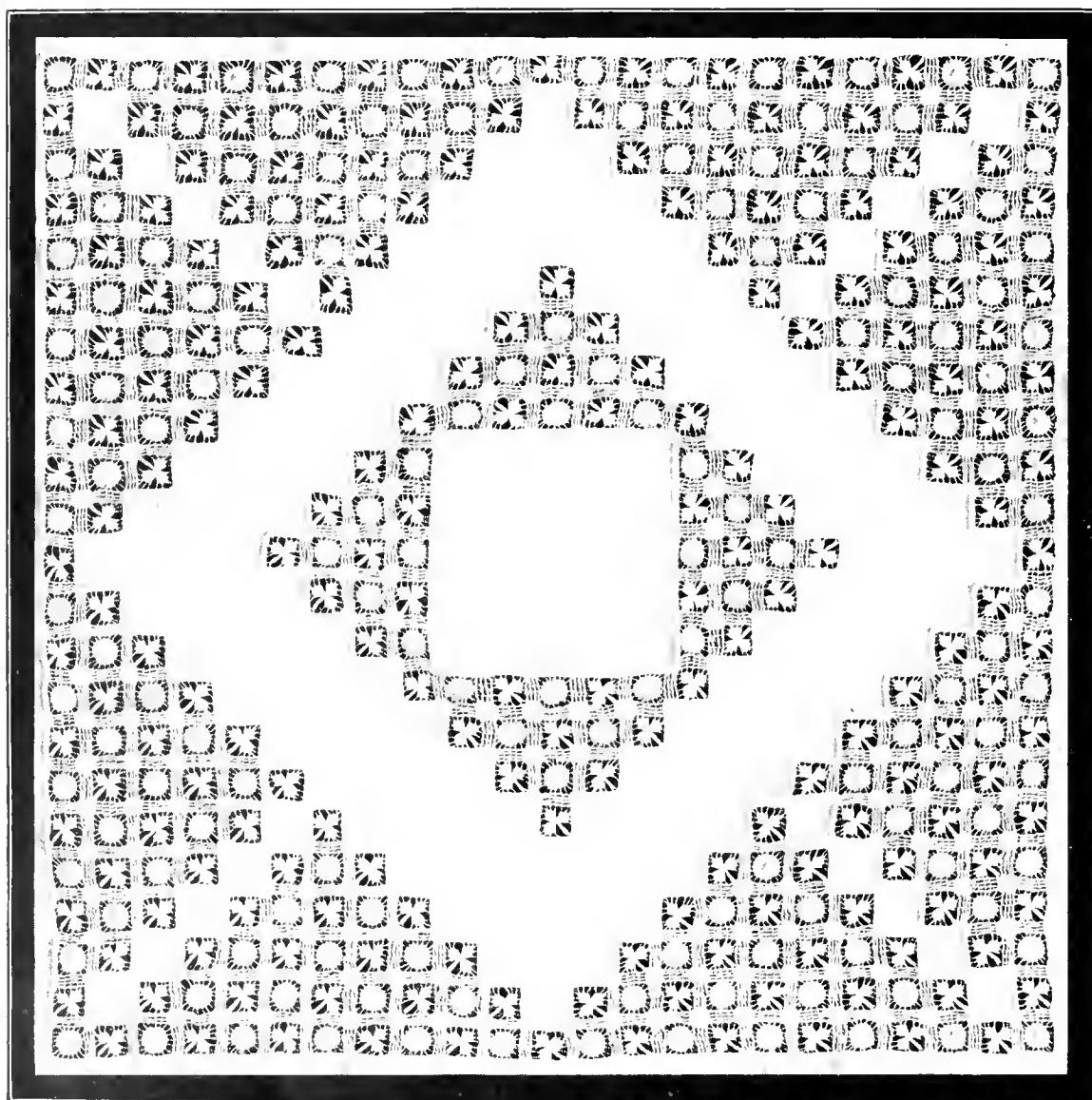


FIG. 50. CENTREPIECE IN MEXICAN DRAWN WORK. SEE FIG. 51

A thread is carried straight through centre of open blocks, both vertically and horizontally, knotting linen threads between into four clusters. At either side of this thread two others cross obliquely through open squares from both directions, and knot to each cluster. Two figures alternate throughout in open spaces, one being the English wheel, made by weaving over spokes from centre outward, coiling the thread about each before proceeding to the next. (See Fig. 51.)

The other device, simulating a clover leaf, is made by uniting spokes at centre, and weaving on two toward outer right-hand corner for stem. Six spokes each are left for the trefoil, the sections being woven separately, finishing off on four, then two, near edge. (See Fig. 51.)

A row of buttonholing is now used to outline a centre square of linen five and one-third inches across, and from this threads are drawn for more of the needlework, one row deep only at corners, but increasing to four at centre of each side, the points being buttonholed, as before. This leaves a strip of plain linen between the outer and inner drawn-work. This linen might be further ornamented by some suitable embroidery design, if one cares to go to the additional trouble, although the elaborate openwork makes extra decorative effects entirely unnecessary, as the plain linen has a special charm when placed in contrast with such exquisite drawn-work. The centre of this square would also make an exceedingly attractive doily used alone, leaving the buttonholed points for the outside edge. The plainness of these points could then be relieved by a shallow crochet scallop worked all the way round, or by placing some of the numerous lace stitches about the

edge with an ordinary needle if one is not proficient in the use of the crochet needle. Doilies made on this order could be of any preferred size or of various sizes, and in conjunction with a large square would make up splendid luncheon sets.

This same central device with several inches of plain linen left around the outer points could also be used to advantage as a pillow top. The work could be in all white or colors, a deep cream linen with the drawn-work done in old blue making a delightful combination. Several shades or colors could be combined in such patterns with effective results. In any event an initial or monogram should be worked over heavy padding in the centre of the plain linen square, either in white or the most prominent color used in the drawn-work. A distinctive touch may be given the joinings of front and back of the pillow top by buttonholing the two outer edges of both in points and uniting the two parts just back of these points by plain or fancy stitch work.

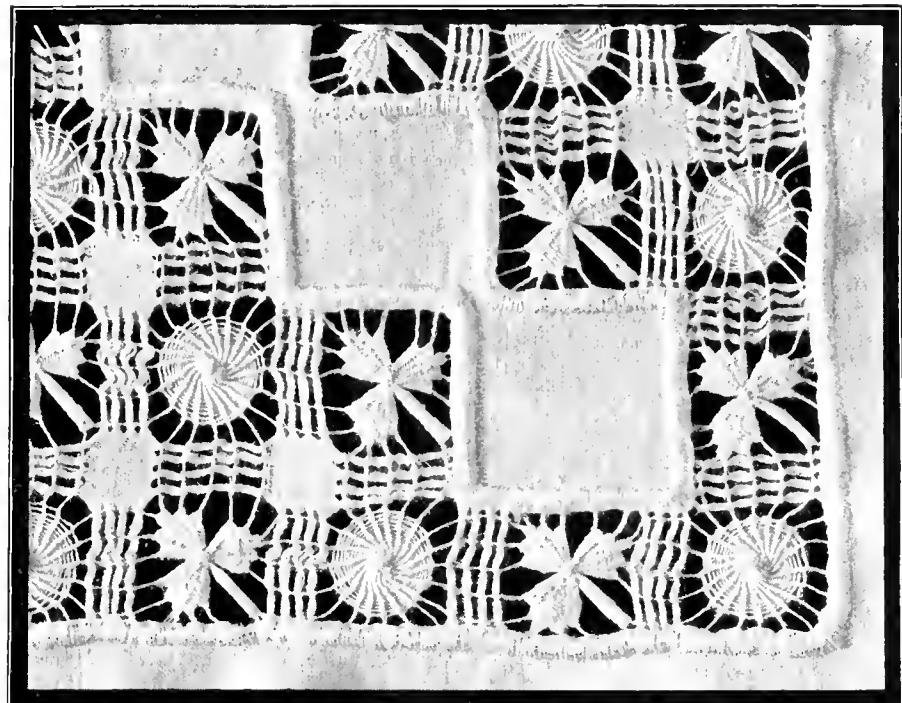


FIG. 51. DETAIL OF CENTREPIECE, FIG. 50. FULL SIZE

Lesson for Waist, Figs. 52, 53

HANDSOME, indeed, is this sheer linen waist embellished with drawn-thread work and embroidery. The embroidery, of simple floral sprays, is in the well known French laid, or satin stitch, with tiny eyelets for the hearts of the florets, and is placed after the drawn-work is completed.

The drawn-work is arranged in a decidedly unique fashion, which while requiring care in planning is by no means impracticable. Find centre of waist front and from just above bust line draw a thread at either side or use a pencil to outline the $2\frac{1}{2}$ -inch drawn space down front. From each upper corner outward and upward outline a square of same size, and from upper and outer corners of these outline others. Use care in withdrawing threads that none are pulled out beyond this outline. Draw four threads each way within these sections, leaving twenty between, thus giving outlines for largest blocks. Allow three deep of these blocks on all sides, and two at corners for diamonds. Inside and outside these two rows of four threads each are drawn for every block, leaving three rows of undrawn threads each, thus utilizing entire twenty of each block, and converting linen into a network of solid blocks and open squares, which is whipped or bound after the manner of Porto Rican drawn-work, the thread passing over groups of threads between squares and under linen blocks. (See Fig. 53, and page 6, Fig. 12.) Alternate inner squares are filled with little twisted crosses, the thread being looped from side to side in a buttonhole-stitch, as shown on page

7, Fig. 13. The outer and inner row of blocks forming diamonds are in the honeycomb pattern. The thread must be fastened at one corner and brought up through a small hole in centre made by pushing a large needle or tiny stiletto through, separating, but not breaking the threads. The working thread is then knotted around a group of linen threads connecting blocks, pushed down back of square and up through central hole again. The next group is knotted in like manner, and so on around square, repeating this process for all the honeycomb squares.

One-fourth of an inch from wide border, and conforming to its shape, threads are



FIG. 52. WAIST IN EMBROIDERY AND DRAWN WORK. SEE FIG. 53

drawn for one-third of an inch for narrow clover-leaf borders, as shown in Fig. 53. This drawn space is hemstitched into parallel clusters, every three of which are united by a central thread. Beginning at centre of one group weave out on three clusters toward edge. Carry thread down to centre of next group and weave out on it to same edge, and so on across. Weave toward opposite edge in same way, making sure that threads leading to centre correspond. On these threads and the one first placed through centre the central leaf of the trio is woven, the thread being fastened in edge of weaving and coiled on central thread to next group. The open corners made by the union of vertical and horizontal rows are buttonholed on raw edges, and spokes are thrown across from adjoining clusters, three for each of the five divisions of the flower.

The collar and cuffs are made of half the design, a hem being turned down to the clover leaf border before hemstitching and caught into place during this hemstitching process. This hem is turned to form corners, and the clover-leaf border carried along the ends as well. The small open square formed at each corner is filled in with the same little five-petaled flower of weaving used at the intersections of the blocks in the waist front, and corresponds nicely with the flowers in the embroidered sprays. The cuffs are used in turn-back fashion at the head of deep fitted cuffs of the linen ornamented with groups of tucks. The necessary fulness is given the waist front by a few tucks at the centre front. If desired the familiar Gibson fold may be added over the shoulder seams without interfering with the decorative features.

Tucks should also be utilized at either side of the opening in the back to relieve the plainness, and may be interspersed with rows of the clover-leaf design, if desired. A skirt made with panels of this drawn-work, or with single squares like those across the bust used as medallions, would complete an elaborate and charming tub costume which any woman would be proud to own.

The drawn-work pattern itself is equally pleasing when adapted to other uses than costume decoration, whether in conjunction with embroidery, or not. The border design is good for scarf ends, lunch cloths, etc., or for heavy work in colors on burlap, crash, and the like, for portières, curtains, and pillow tops, while the squares may be used alternately with plain or embroidered linen squares, outlined with some small border like the clover-leaf pattern for similar purposes.

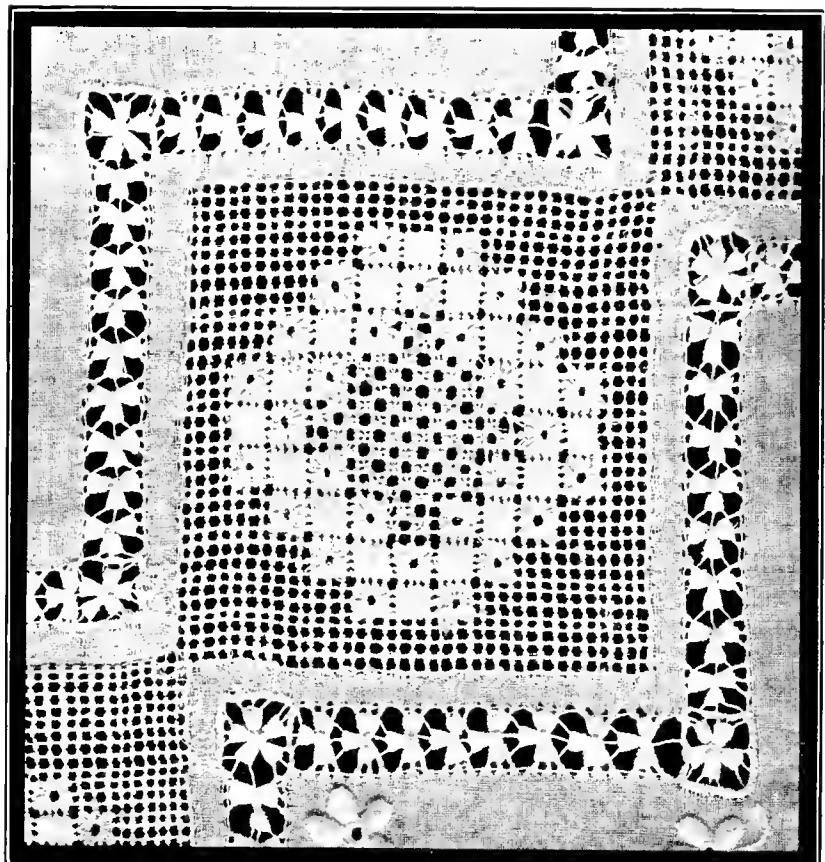


FIG. 53. DETAIL OF WAIST, FIG. 52. FULL SIZE

Lesson for Centrepiece, Figs. 54, 55, 56

SEEER linen forms the background of this 25-inch square, and is finished with a hemstitched hem one and one-fourth inches deep. Half the hem's depth from its inner edge is a row of drawn-work shown full size at Fig. 55. After drawing lengthwise threads hemstitch cross threads into twenty parallel clusters to the inch, and buttonhole cut edges at each corner. Fine cotton or lace thread should be used for filling. Carry one thread across open corner square, and straight through centre, grouping three clusters; knotting the next cluster alone; the two following together, and then one again, repeating this process across the space.

A thread is used an eighth of an inch from edge at either side, crossing diagonally through open corner squares, and knotting to two nearest clusters. It is then carried toward centre on last of these another eighth of an inch, knotted to same cluster and one in advance. Then follow on last

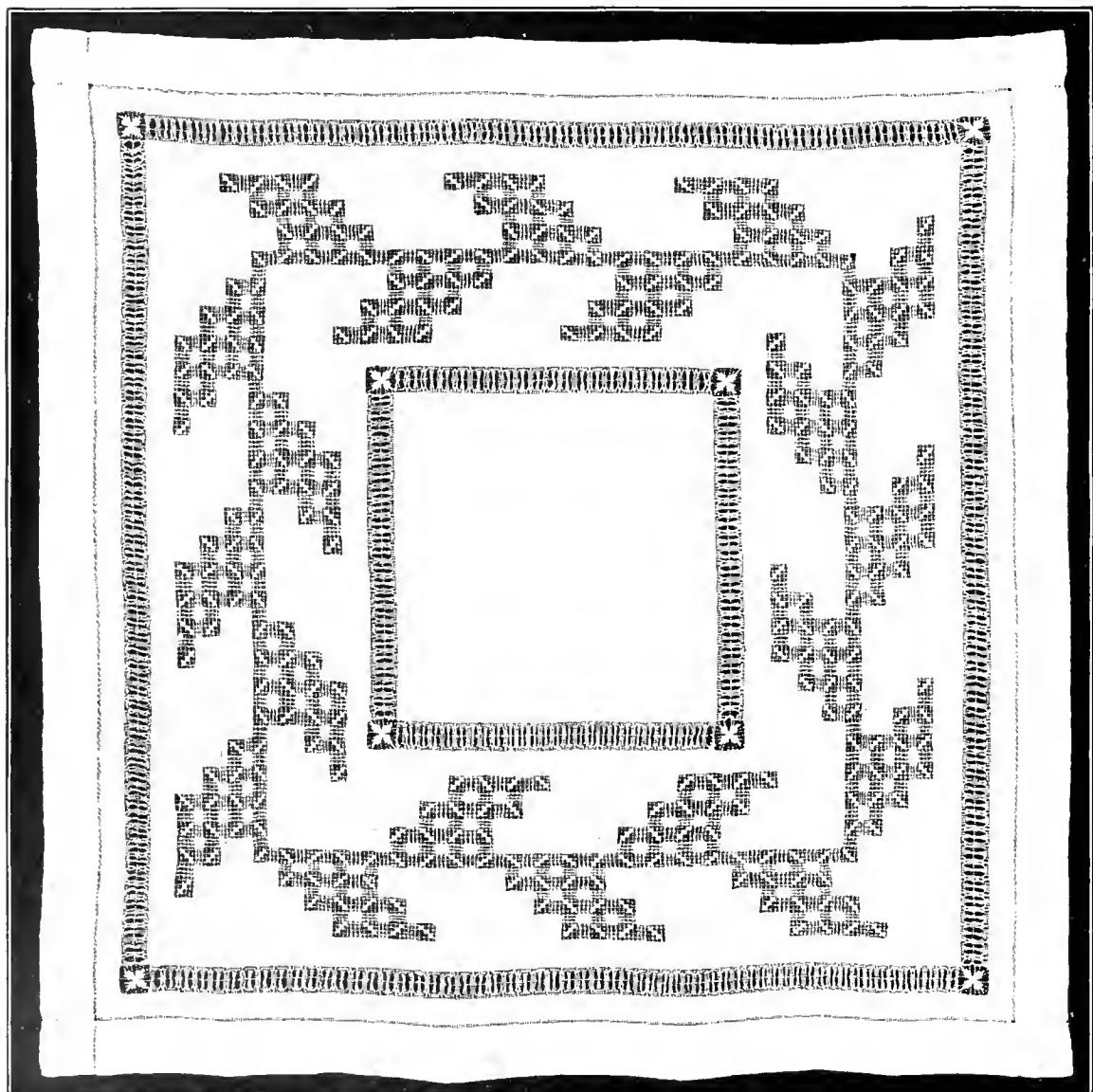


FIG. 54. CENTREPIECE IN IMITATION FILET GUIPURE. SEE FIGS. 55, 56

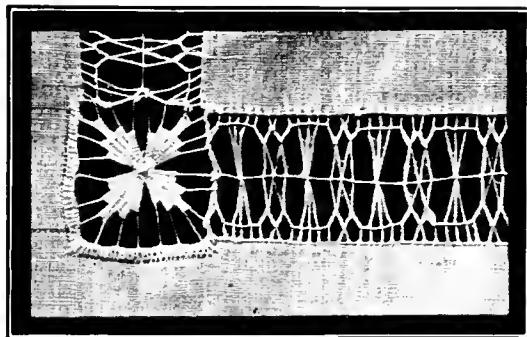


FIG. 55. DETAIL OF FIG. 54. FULL SIZE

woven over six spokes, then four and finishing on two central spokes. A similar border is placed inside the wide drawn-work design also.

Figure 56 shows a portion of the wide border, full size. Allow five and one-fourth inches of linen between two narrow borders, which provides a narrow strip of linen at either side of irregular design. Through centre of this $5\frac{1}{4}$ -inch width draw threads for almost half an inch, it being necessary that open squares of this size alternate with linen blocks of a little less than one-third of an inch in width. Measure one each of these squares from each corner along this drawn space, and from these points at either side mark a guiding line the width of one linen and one open square, and long enough to permit four open and three linen blocks. Again measure one each of these squares from corner of last row, and outline another section, its linen row including two blocks, and the open row, four. Duplicate this last in the final row, and carry out this plan at corners and centre of each side outward from central drawn space. Alternating with these graduated rows are others projecting inward from central drawn space, two on either side, laid out in same way.

The entire design is buttonholed carefully and threads drawn in both directions as marked. Four filling threads at equal distances are now carried vertically through open squares, knotting the linen threads left between into three clusters, being secured in the buttonholing at each edge of work. Similar rows are placed horizontally, knotting clusters as before, and also knotting to each thread previously placed, converting each open square into a network of small squares. The darning pattern (see Fig. 56) runs across the drawn space, rather than lengthwise. This part of the work is very simple, the intricate feature resting entirely in correctly laying out the drawn space. The three little blocks of weaving are arranged diagonally in alternate directions through the centres of the open squares, one to each net-like mesh. In working these the stitches must all be laid one way throughout the entire design.

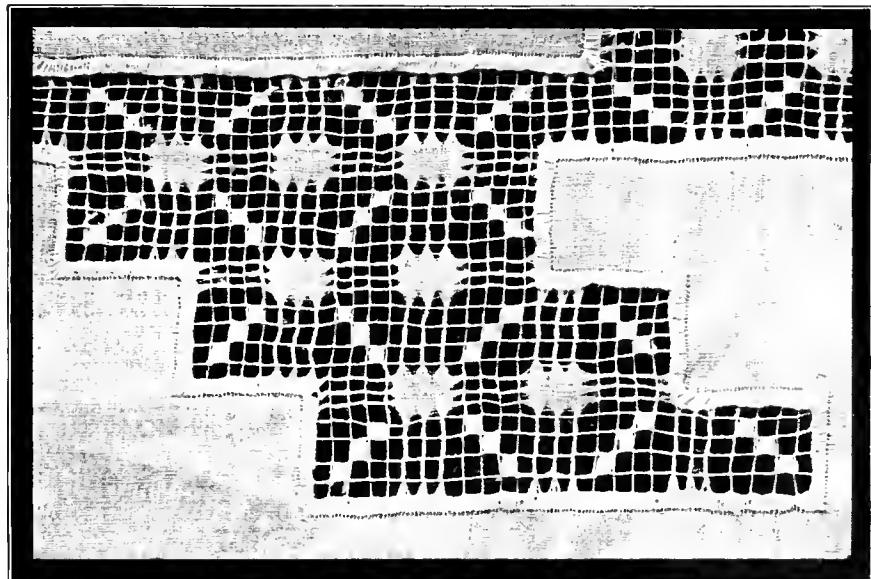


FIG. 56. DETAIL OF FIG. 54. FULL SIZE

Lesson for Centrepiece, Figs. 57, 58, 59, 60

THIS 16-inch square has three borders all hemstitched into nine parallel clusters to the inch. Two are alike and half an inch in width, as shown in Fig. 58. Knot clusters into groups of three by central thread. Carry threads from side to side, knotting clusters singly, and knotting to central thread in crossing diagonally. A second thread through centre coils about first and weaves tiny wheels between groups. Corners have two sections woven on two spokes each, with side sections on four spokes, finishing on two.

The wide border, Fig. 60, has a central thread which crosses open corner square and groups every six clusters. Between this thread and corner of open square three other threads start at regular intervals, crossing diagonally toward clusters near one edge. The outer one knots clusters singly, and also to central thread between first and second groups, and around in circular form to

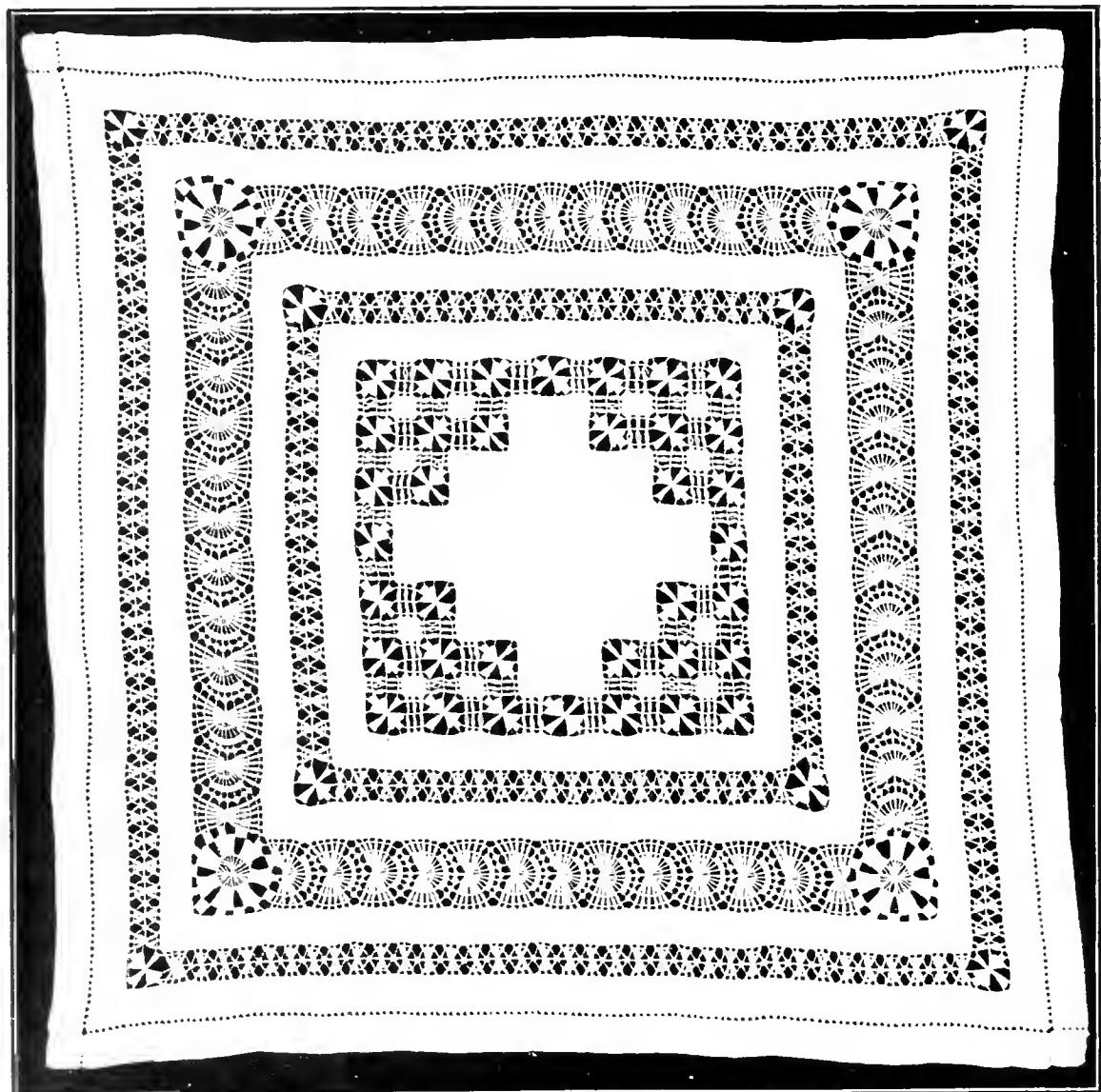


FIG. 57. CENTREPIECE IN MEXICAN DRAWN WORK. SEE FIGS. 58, 59, 60

separate clusters on opposite edge of first group in like manner. Just inside a second row is knotted in same way. The third divides the group into four parts of two clusters each for the inner ones, and one on either side.

Three threads to correspond with these are started at centre of first group, and knot second group in same circular figure, knotting to all filling threads passed and forming wheels at intersection of outer circle. Along second circle six or eight rows of weaving are placed. The centre of each consecutive group thus becomes the base or starting point for threads which form partial circles around following group, the threads being caught under the one previously placed through centre.

The corner squares have their twenty-eight spokes united at centre. A quarter of an inch from this point a thread is knotted to each in a circle. Seven sections of four spokes each are woven together until near edge, when each is finished off on two spokes with blocks between on the spokes dropped. Within borders, outline a square, as shown in Fig. 57, and detail, Fig. 59, allowing open squares two-thirds of an inch across to alternate with linen blocks of half that amount. At centre of either side mark an inner line one square from outer edge, the length of the square and linen block at either side. Graduate in from this, one open square and one linen each way, to provide pointed linen centre. Both edges must be buttonholed. One vertical and one horizontal filling thread are run through centre of each square (see Fig. 59) and two diagonal or serpentine-like threads cross these. Each filling thread separates linen threads between squares into three clusters. The device appearing at corners of the two narrow borders is woven in the open squares of this portion of the drawn-work also.

This pattern is fine for allover effects, as the size of the squares may be increased or diminished in accordance with the weight of the material used, and the purpose for which it is intended. If the linen blocks intersecting the open squares are of sufficient size they may be ornamented with tiny embroidered disks or wheels, this plan opening the way for a hint of color. Used just as in the illustration, but with a hem turned to meet the drawn-work edge, this scheme of arranging the needlework will make up pleasing small squares or doilies without the extra borders shown. Either of these outer borders is also well adapted for use as finishes for scarfs, towels and other household linens, as well as for ornamenting waists and dress accessories generally. The wide border worked in gold-colored thread on green linen, or in green and dull blue floss on a natural colored pongee background makes an ideal piano scarf or portière border.

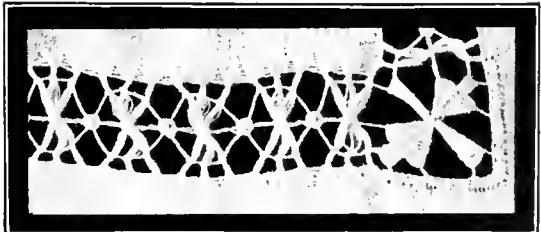


FIG. 58. DETAIL OF FIG. 57. FULL SIZE

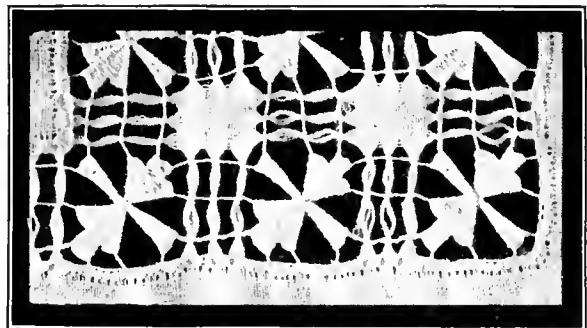


FIG. 59. DETAIL OF FIG. 57. FULL SIZE

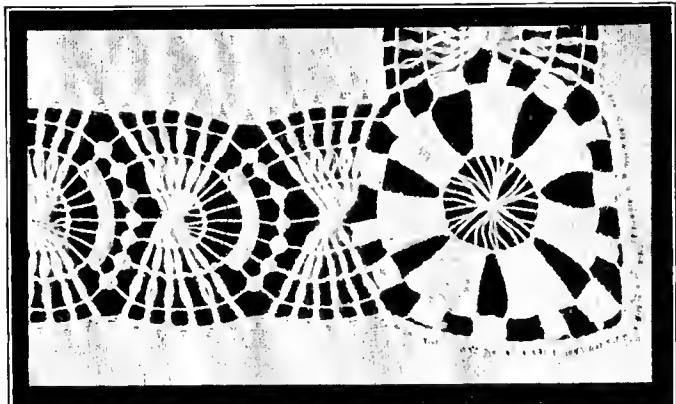


FIG. 60. DETAIL OF FIG. 57. FULL SIZE

Lesson for Fayal Doily, Figs. 61, 62

THIS 11-inch square of Fayal drawn-work is finished with an inch hem, ladder hemstitched and headed by a quarter of an inch of plain linen. Then comes the 2-inch border, a plain strip one-third of an inch wide, and a centre square three and one-half inches across.

In planning work of this kind, ascertain number of meshes required for various darned or woven figures, after the manner of cross-stitch work and how many are found in an inch of background. The cuts make this an easy matter, showing eleven meshes to the inch, or eighty-nine lengthwise of the border, and twenty-one across on each side. Notice that the device between two stars nearest centre of each side is not so wide by one mesh as those between remaining stars, nor does the central row of this device show along outer edges at any point. The centre square has thirty-nine meshes each way.



FIG. 61. DOILY IN FAYAL DRAWN WORK. SEE FIG. 62

Ordinarily in this work an equal number of threads are drawn and left, but in this instance three drawn and two left alternate in both directions throughout, all edges being buttonholed neatly. A working thread, strong but fine, binds all the threads in both directions, going over between the meshes and under intersecting points, providing a net-like background.

The distinctive feature of Fayal work is the one filling stitch followed, the weaving back and forth in meshes, four times, as a rule, though this must be governed by size of thread and holes. In weaving in the design the meshes are counted, and as work progresses one row serves as a gauge for the next, and so on. In central square, if the centre mesh is found and the woven squares placed around it there will be no difficulty in carrying out remainder of design.

The weaving must be run horizontally or vertically throughout; never a haphazard union of the two, if good results are to be obtained. Unbleached linen thread was used for weaving in this instance, its creamy tint giving a delightful contrast to the white linen background.

Lesson for Combination Border, Fig. 63

THIS combination border is attractive for aprons, sheets, pillow-slips, scarfs, etc. The two narrow bands are each one-fourth of an inch broad, while the wide one measures three-fourths of an inch across, though all may be widened if desired.

For narrow bands, draw all cross threads and hemstitch edges into twenty clusters to the inch, taking up same threads on both sides for each cluster. One-third of band's width from both edges knot clusters into pairs, and midway between these rows knot half of one pair with adjoining half of next.

After drawing cross threads in wide band, hemstitch edges into fourteen clusters to inch, with all clusters parallel. Beginning at edge and one side of work, buttonhole with fine thread over first cluster

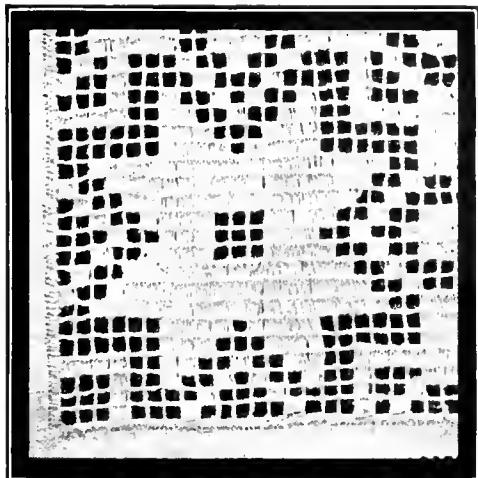


FIG. 62. DETAIL OF FIG. 61. FULL SIZE

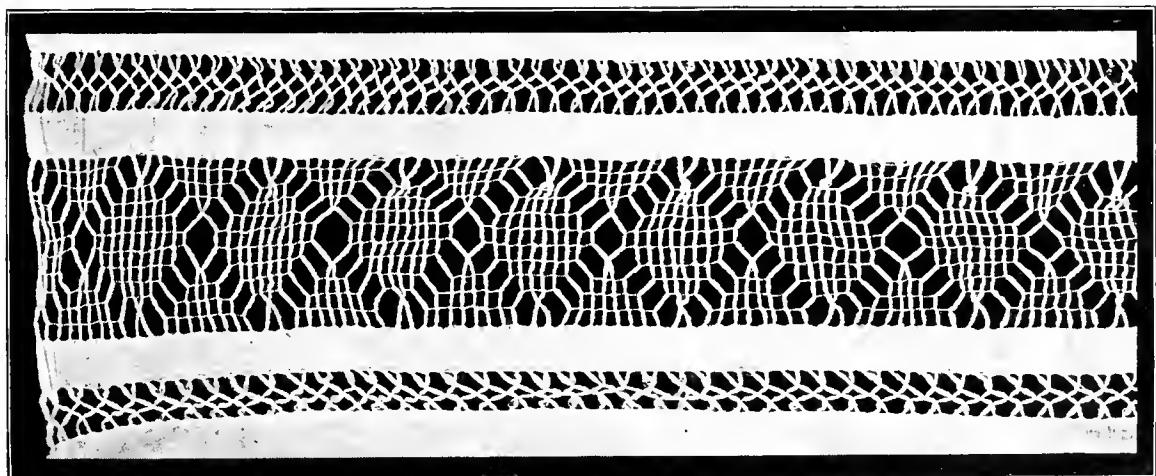


FIG. 63. COMBINATION BORDER

for one-sixth of an inch, and knot with second cluster; button-hole back half way to edge on second cluster; knot same, and also seven succeeding clusters, each singly. On last of these buttonhole toward centre of work same distance as on second cluster; knot singly; also three following clusters. Repeat as from second cluster, and go on thus across space, also placing similar row at opposite edge of space.

On each side of band succeeding threads follow, knotting three clusters singly at edge, buttonholing toward edge on third and knotting; then proceeding to knot five others instead of seven, before buttonholing toward centre. At this point the number of clusters knotted is increased by two instead of diminished, and thus on across.

The three remaining threads at either side continue to increase and diminish the number of clusters knotted to complete the square meshed diamonds through centre with half-diamonds along each edge. Finish by buttonholing on the two clusters between the half-diamonds at each side.

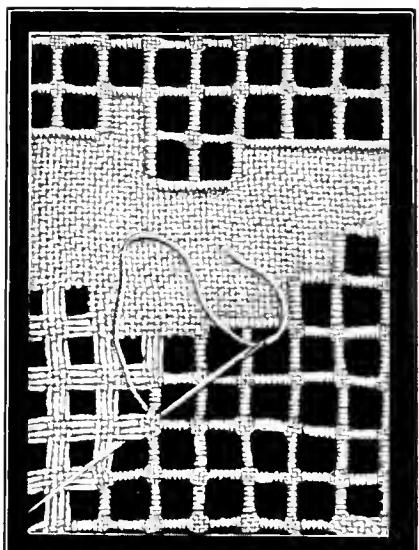


FIG. 64. DETAIL OF FIG. 65

German Drawn Work, Figs. 64, 65

ONE of the oldest forms of drawn-work is illustrated by this mediaeval design. The Italian name given it by many of the early workers, "Punto Tirato," and the numerous other cognomens it received in various countries, have given way in large measure, particularly in America, to the simple title of "Mosaic drawn-work." It is, in fact, a background work, made by withdrawing part of the threads in both directions, and binding them with the same or a different color,

the design proper being left intact. Usually from three to six threads, owing to their size, are drawn, and the same number left, alternately, both vertically and horizontally. The working thread, which may be one of the strands drawn out of the material, or silk or cotton, is then used to overcast the threads remaining, coiling around the background threads which outline the open squares and passing under the intersecting linen blocks, as appears in Fig. 64. The raw edges of linen are overcast to correspond. Where single squares are needed they are cut the size of the drawn spaces and overcast. Patterns may be stamped on the linen as guides for drawing threads, and plain surfaces are frequently ornamented with embroidery.

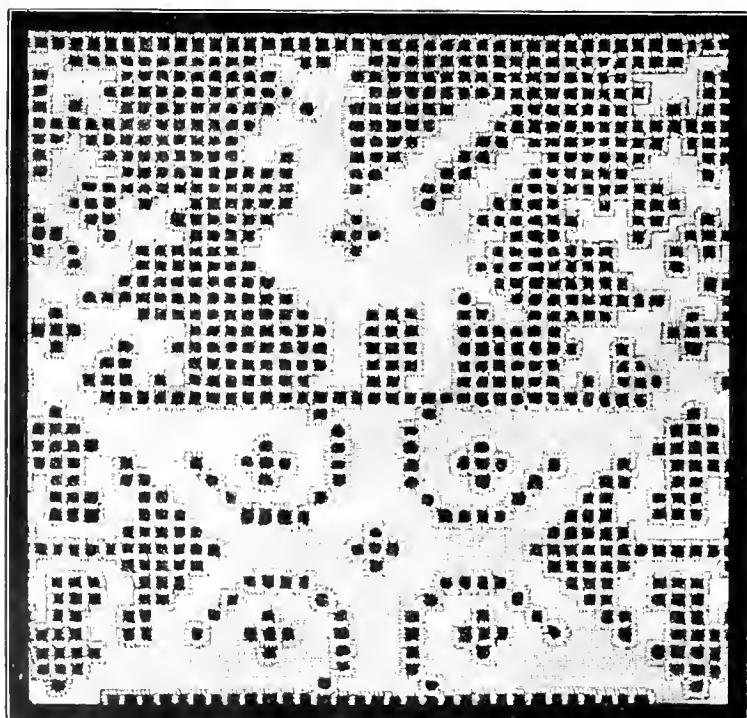


FIG. 65. GERMAN DRAWN WORK, MEDIAEVAL STYLE. SEE FIG. 64

Lesson for Luncheon Cloth, Figs. 66, 68, 69

THE $1\frac{1}{2}$ -inch hem of this luncheon cloth is basted up to a drawn space one-third of an inch in width, which is then hemstitched into twelve clusters to the inch, the hem being caught into place as this work progresses. These clusters are knotted through the centre into groups of three clusters each, as shown in Fig. 68. A thread on either side, serpentine fashion, knots the clusters singly, and the last one of these threads also connects the first to the central thread midway between clusters. In the open corner squares English wheels are woven. These are made by coiling or back-stitching over each spoke before proceeding to the next. Quarter-inch widths of the plain linen are left between borders, the narrow borders being alike with the exception of the corner devices. In the central one this is a trefoil, as shown in Fig. 69, each section being woven on four threads at first, and then finished off on two, an English wheel appearing in the inner as well as the outer border.

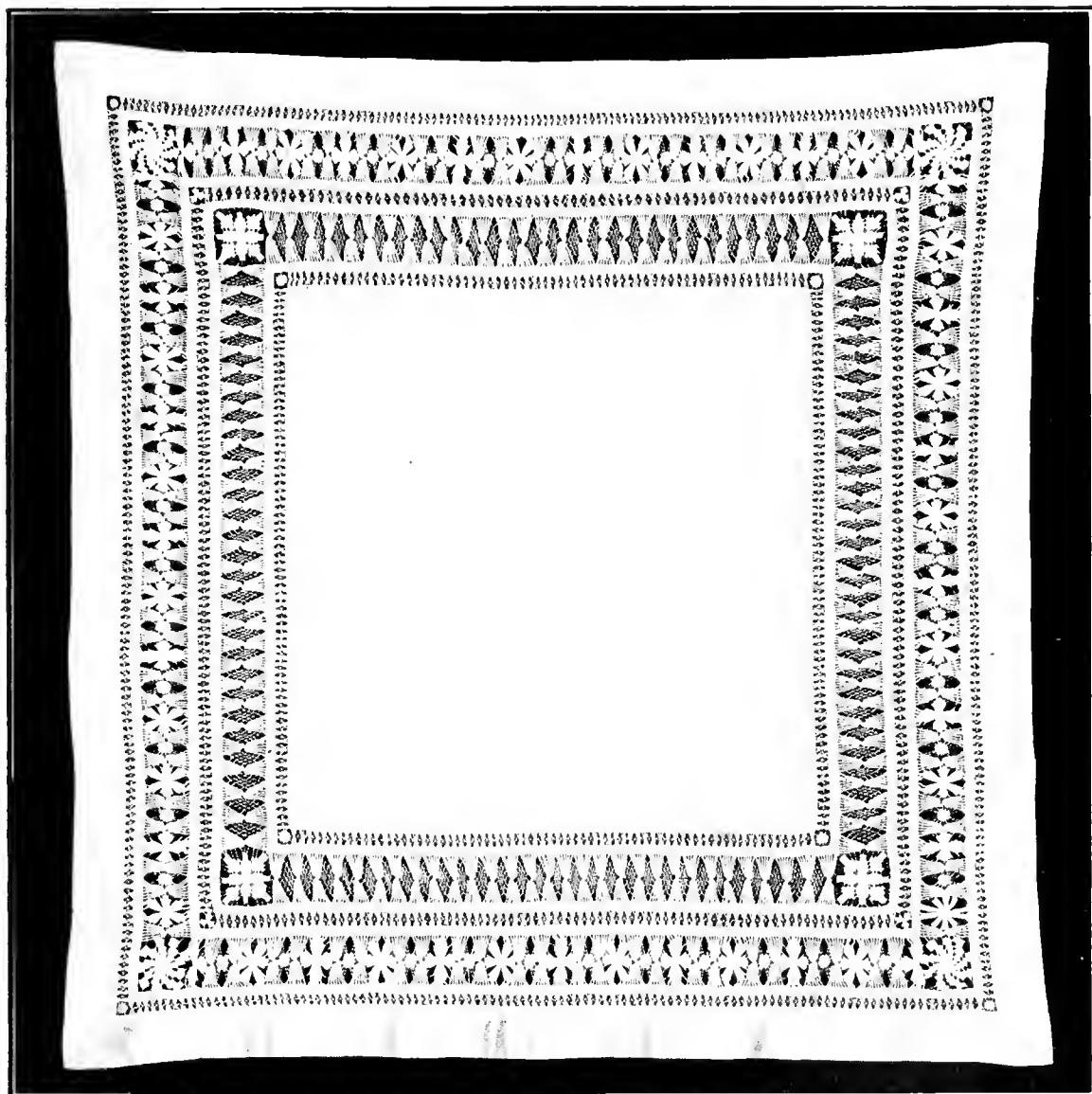


FIG. 66. LUNCHEON CLOTH IN MEXICAN DRAWN WORK. SEE FIGS. 68, 69

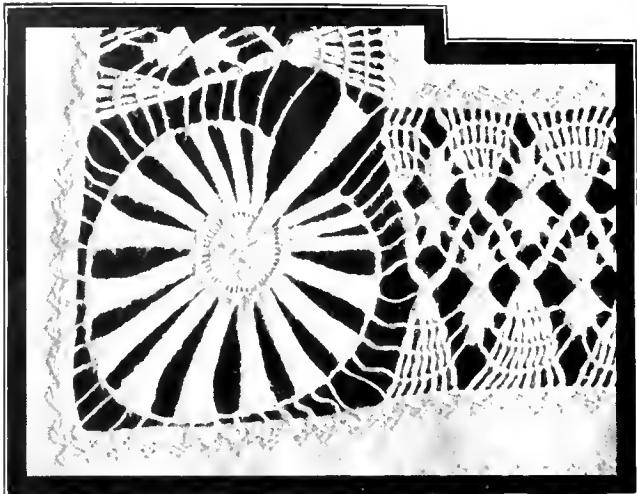


FIG. 67. PATTERN FOR BORDER AND CORNER

For the figures of four divisions each weave toward each edge on six clusters and one crossing thread from either side. The side sections are then woven over the central thread and the three adjoining crossing threads from each side. The outer spokes are gradually left out of the weaving in each section. For the figures comprised of six divisions each weave two side sections on the central thread and the two threads adjoining on either side. Each of the other sections are woven on three clusters and the two crossing threads adjoining. The figure having ten divisions has two sections toward each edge on three clusters each, and three on each side on three crossing threads each.

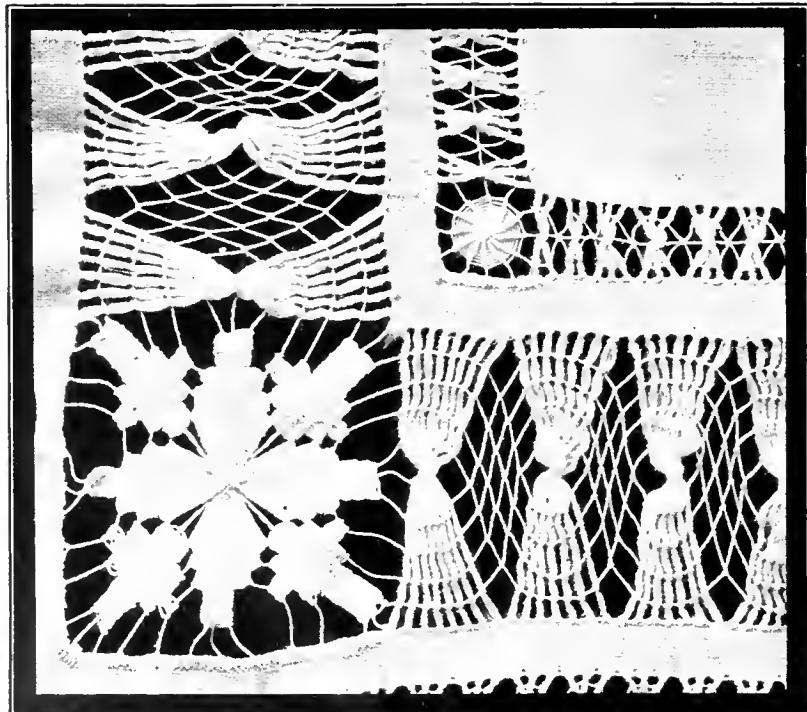


FIG. 68. DETAIL OF LUNCHEON CLOTH, FIG. 66. FULL SIZE

The wide borders are one and a half inches across, and are hemstitched into ten or twelve clusters to the inch. In the outer border, Fig. 69, a central thread unites one group of six clusters and two of seven alternately, being bound securely around each cluster. The four threads on either side are knotted singly to the groups of seven, crossing diagonally between. They also cross diagonally over centre of groups of six threads, thus providing foundation spokes for the woven figures. These woven figures are made up of four and six divisions, with one only composed of ten divisions. This one odd figure appears in Fig. 69. The crossing threads, both between and on clusters, are bound securely at centre by the last filling thread placed.

English wheels between groups of seven are woven the same as those in the corners of narrow borders. A fancifully designed wheel fills the corners of this border (see Fig. 69). Connect the spokes at centre and weave round a few times, then on every four spokes for a short distance. Drop left-hand spoke and weave over the three remaining and one from the next section. Again drop left-hand spoke after weaving an equal distance, and take up one from next section, and so on until edge of open space is reached. In working the remaining sections leave out the left-hand spoke each time, and take up the one dropped from the previous row.

In the remaining border, Fig. 68, a thread is carried across the corner space and knotted to the group of seven clusters at centre. Every seven clusters are bound several times and knotted thus, but without carrying the thread through the centre in the usual manner. To avoid cutting the thread each time in this part of the work it may be carried under one cluster to the edge and then down to the centre again in the next group. Four threads from each side are carried back and forth between groups, being knotted together to form small diamonds. They are also knotted to each cluster in passing. The corner device used in the open squares of this border requires additional spokes from corner to corner. The spokes are then all united at centre, and four divisions woven toward the sides, each over nine spokes, the outer ones being left off gradually until three only remain. Between these sections begin weaving corner divisions on the free spoke not used in the previously woven sections and the one at either side formerly dropped from the other sections. Continue taking up the dropped spokes at regular intervals, one at either side, until all are included, and finish off on five, and then three spokes.

Either one of the beautiful designs in this cloth is well suited for other forms of needlework, the narrow ones being especially adapted to collars, cuffs, aprons, sheets, pillow-cases, table-cloths, napkins, towels, and children's clothing. The wider, more elaborate designs will supply a satisfactory mode of adorning centrepieces, scarfs, table-runners, and articles of similar usage. They are also fitted for colored work on coarse fabrics for cushions, etc. The figures which go to make up the woven work may be utilized in other designs, as well, and are practical from the standpoint of utility as well as handsome in effect.

Figure 67, page 40, shows a beautiful pattern for a border, with an unusual and effective corner, both being adaptable to many uses, and providing a handsome substitute for either of the borders shown at Figs. 68 and 69.

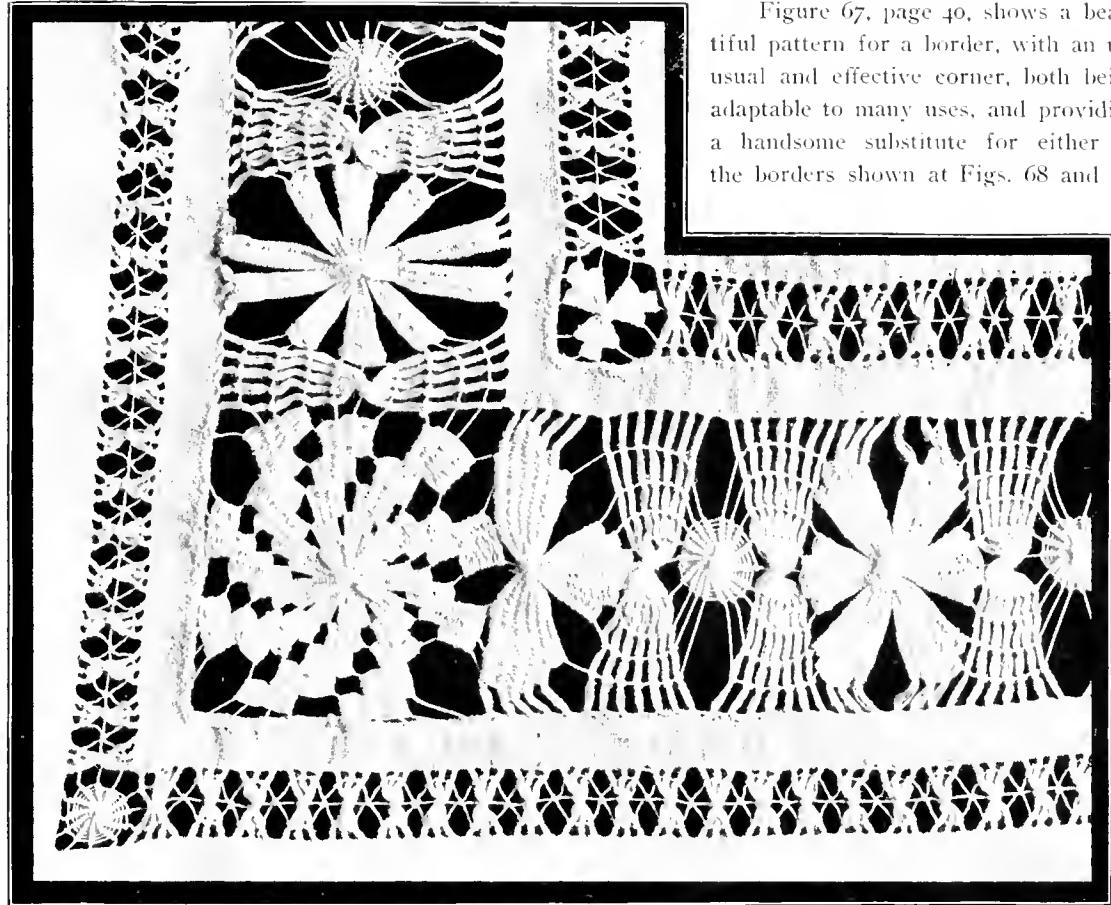


FIG. 69. DETAIL OF LUNCHEON CLOTH, FIG. 66. FULL SIZE

Lesson for Waist Pattern, Figs. 70, 71, 72

THIS waist pattern, direct from Porto Rico, the home of some wonderfully exquisite drawn-work, is sufficiently novel, and of such charming design, that few, indeed, are the number of drawn-thread workers who would not be glad to duplicate it, or to use the design itself in other forms, at least. This waist of sheer linen, with groups of hand-run tucks through the plain portion to give the needful fulness, is as dainty an achievement of needlework as one could reasonably desire, and one which would bring an almost fabulous price at some of the exclusive needlecraft shops. Yet it is easily within the possibilities of the average drawn-worker.

The width of the collar and cuff pattern, and of the portions which run across the front and back widths, is two and three-fourths inches. The sections running up to the shoulder seams in front are two and one-eighth inches wide, and those in back, two and three-fourths inches wide. All the edges are hemstitched, and from four to six threads are drawn and skipped alternately throughout the border, both vertically and horizontally, owing to the quality of the linen. Whatever the grade may be, threads should not be drawn to make the little openings more than one fourth of an inch square. The row of linen threads which adjoin the hemstitching is worked over in cross-stitch, dividing the linen threads into clusters corresponding to those formed by the hemstitching. The background threads are then wrapped twice between the linen blocks with fine, strong thread, which passes under each linen block in turn, this binding progressing both lengthwise and crosswise of the bands. (See illustration on page 6, Fig. 12.) This illustration also shows the small twisted crosses which go to make up the design, and which are made by looping the thread from side to side of the squares in succession, throwing the thread under the needle point each time to cause it to twist.

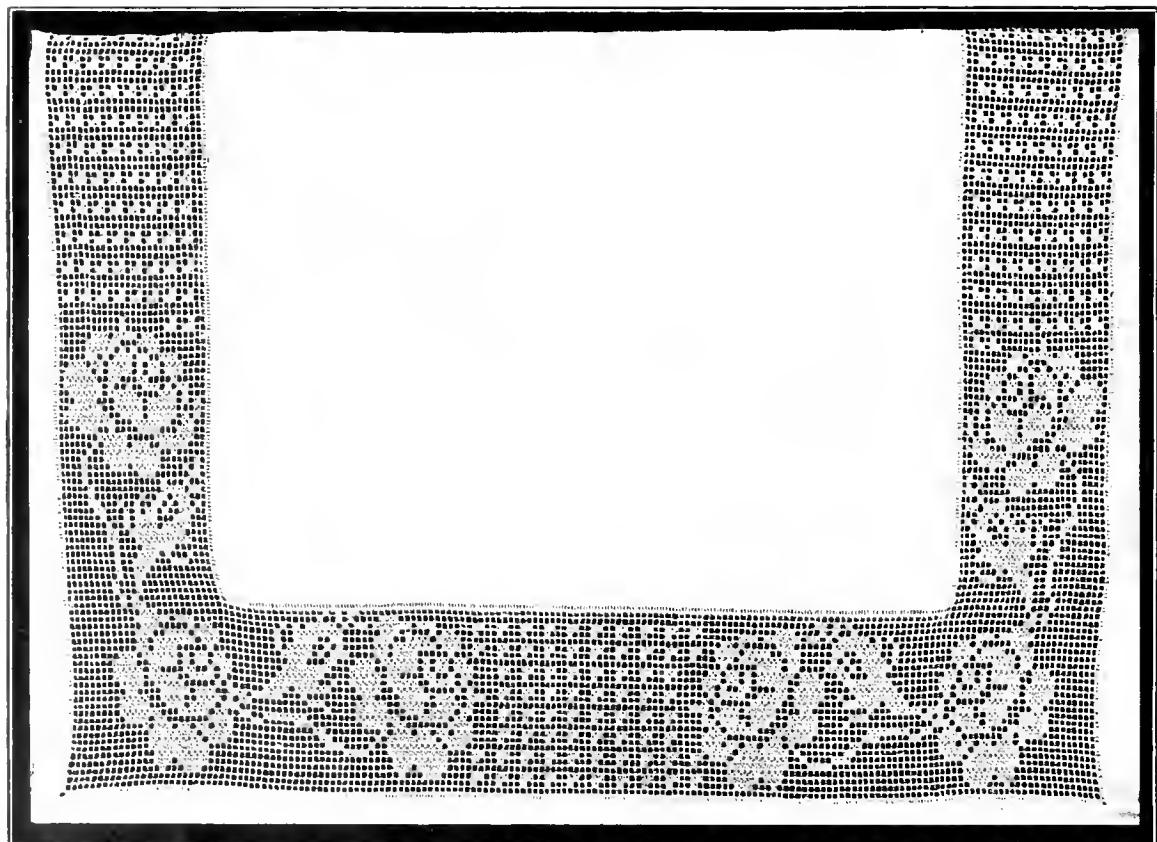


FIG. 70. FRONT OF WAIST IN PORTO RICAN DRAWN WORK. SEE FIGS. 71, 72

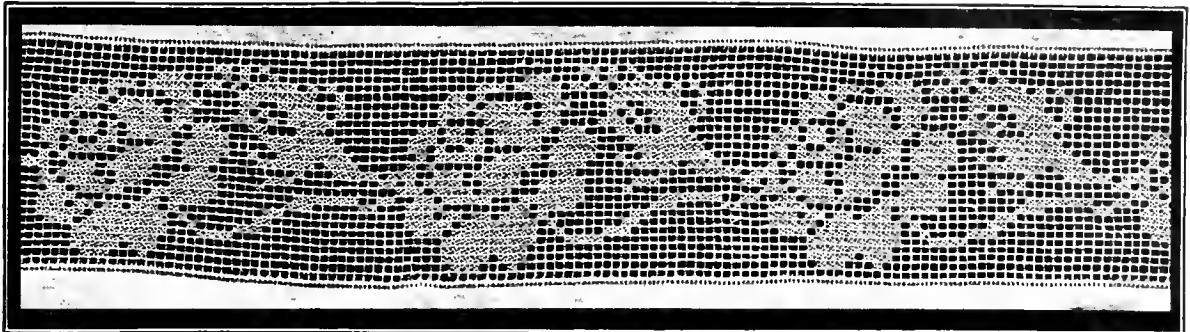


FIG. 71. PATTERN FOR COLLAR AND CUFFS OF WAIST. FIGS. 70, 72

From the illustration of this waist trimming it is easy to distinguish the number of crosses necessary for each row. In the front, Fig. 70, aside from the rose corners, trefoils of crosses are used. The back, Fig. 72, has rose corners only, while the collar and cuffs are formed of a rose band.

This collar and cuff design is equally appropriate for other usages, such as towel or scarf borders, for finishing tray or lunch cloths or square centrepieces, for buffet-covers, table-runners, bed-spreads, and the like, as well as for skirt panels and trimmings for washable Princesse dresses. Indeed, it need not be confined to washable goods, since it is possible to withdraw threads from numerous woolen fabrics, and with silk floss for the needlework the loveliest possible decorative bands are formed. Rich colorings and gold and silver threads may be introduced in such garnitures and are highly effective.

Patterns such as this rose band of Porto Rican work are peculiarly adapted for use in various other forms of fancy-work; as filet Guipure, cross-stitch embroidery, crochet and bead work. For the cross-stitch embroidery each of the twisted crosses of the Porto Rican work must be converted into the embroidered cross on the basket weave or canvas background, while in bead-work each represents a bead. Every crochet worker will understand how readily designs of this kind can be wrought by using solid and open stitch work, while in the filet Guipure or darned net the pattern is woven back and forth, under and over the net's meshes, to conform to the design, just as one weaves under and over the spokes of woven devices in drawn-work. This rule holds good whether the net is of the expensive hand-made variety, or of the machine work so universally used. The thread for this weaving should be a softly twisted cotton. The finer this cotton the greater will be the number of rows of weaving necessary to fill the meshes. The colored effects and touches of gold and silver are also applicable to this darning and produce charming trimmings.

The rows of little trefoils arranged between the rose sprays provide opportunities for shortening or lengthening the bands in the front section without changing the rose sprays themselves.

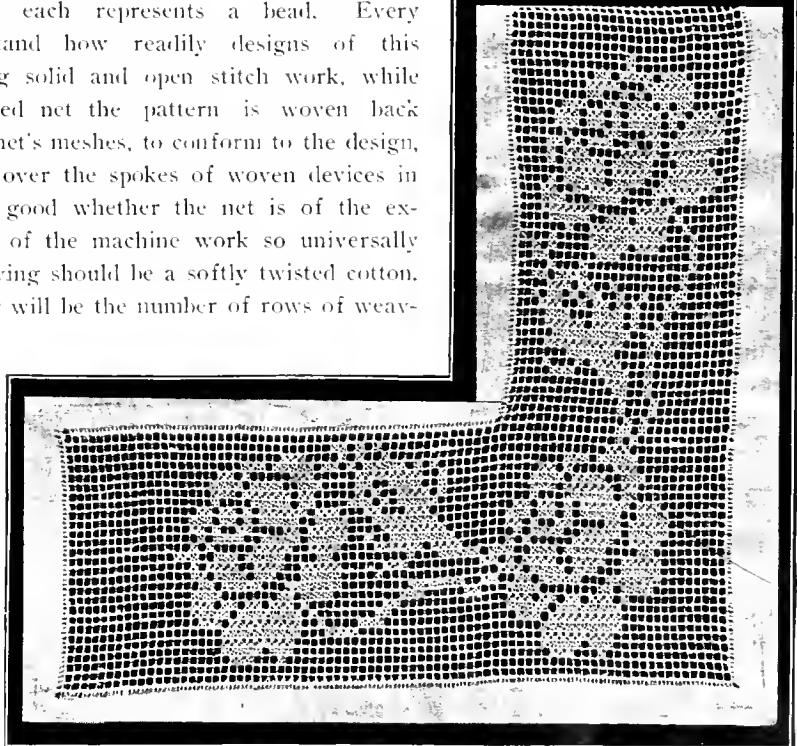


FIG. 72. HALF OF BACK OF WAIST. SEE FIGS. 70, 71

Lesson for Centrepiece, Figs. 73, 74, 75

THIS finished centrepiece is one-half yard square, an inch extra being utilized for hem. For outer border, Fig. 75, draw threads for one and one-half inches. Baste hem up to drawn space. Buttonhole raw edges at corners, and hemstitch border into sixteen parallel clusters to the inch, including hem in this process. Start first thread midway between two outer corners of corner square. Carry straight across to hemstitched threads and unite eight of these clusters. Pass thread along wrong side on four farthest from starting point and unite these with next four half way toward outer edge. Carry down to centre again on last half and unite with four adjoining clusters. Proceed thus across border, wrapping threads several times to insure strength. Unite clusters midway between centre and opposite edge in same manner, making a row of diamonds of heavy clusters through centre.

Three threads at intervals on either side cross central thread in open square and are knotted



FIG. 73. CENTREPIECE IN MEXICAN DRAWN WORK. SEE FIGS. 74, 75

about four nearest clusters. They are then carried diagonally toward either edge across space between groups, knotting every pair of clusters in group of eight. Now carry threads diagonally and knot about heavy cluster, then across central diamond, knotting to opposite heavy cluster, and on to separate the group of eight on opposite edge into pairs. This process is followed throughout by the three threads of both sides, and is clearly shown in Fig. 75.

Three other threads start between outer corners of open square and threads already placed, running diagonally across same, and uniting clusters into pairs, thence diagonally across heavy clusters, knotting same, and on to next group of eight where pairs are again formed. This makes twelve of these serpentine-like threads, and as the last one is being placed it is used to weave the others into small wheels at each crossing. (See detail, Fig. 75.) Place extra threads cornerwise in open square. Unite and weave solid centre. Divide spokes into fourths and weave each section separately, keeping outer edges straight to within short distance of each border, but dropping one spoke in each side of centre at short intervals until two only remain.

A third of an inch from this outer border is another one and one-fourth inches broad, hemstitched like former (see Fig. 74). A central thread unites clusters into groups of six of seven. Four threads at either side of central thread cross each other in corner square, and are knotted about each cluster in alternate groups, crossing diagonally over groups between as foundation for woven figures. For these figures the threads are knotted at centre securely, and a section woven on the clusters toward either edge. On either side of central section, toward the inner edge, a graduated device is woven on the four diagonal threads. Similar, but somewhat larger sections run toward outer edge also, but include thread running through centre of border as well as four diagonal ones. For corner device weave a solid centre on spokes already placed with additional ones from corner to corner, finishing with a knotted circle separating the spokes into alternate groups of four and six, the latter forming corners. Repeat this circle $\frac{1}{4}$ inch beyond and knot another to individual spokes an equal distance beyond the second. Complete by weaving elongated sections on each group of spokes.

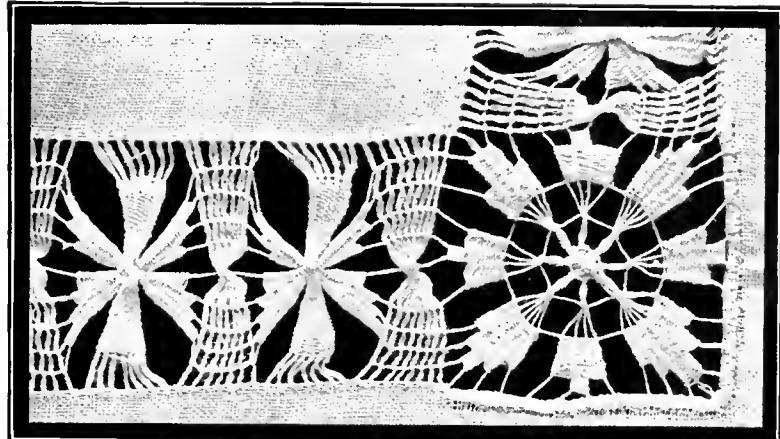


FIG. 74. DETAIL OF FIG. 73. FULL SIZE

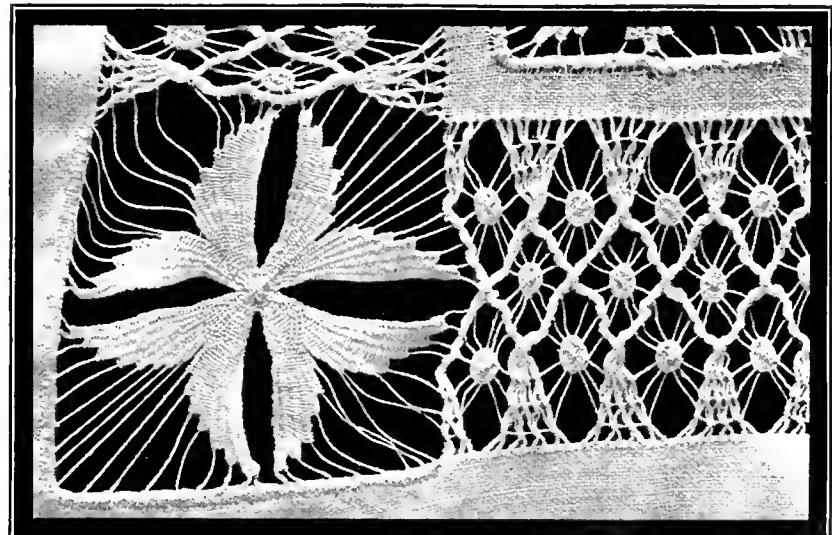


FIG. 75. DETAIL OF FIG. 73. FULL SIZE

Lesson for Centrepiece, Figs. 76, 77, 78

HANDSOME and varied is the work in this 18-inch square, with its $1\frac{1}{2}$ -inch hem, finished with a quarter inch space of serpentine hemstitching. Quarter inch linen strips edge the $1\frac{1}{2}$ -inch wheel border, Fig. 77, which is hemstitched into sixteen parallel clusters to the inch. A central thread unites every twelve clusters, coiling about them several times for durability. Three threads on each side of central thread are carried back and forth across border, zigzag fashion, crossing each other at centre of every other group for wheel foundation. The clusters in the alternate groups are divided as follows: Threads nearest centre separate clusters into two parts; adjoining threads into three, and outer threads into pairs at either side and three in centre, with clusters between.

For wheels, knot a circle an eighth of an inch from centre to each crossing thread and to four divisions of the group on either side. A second circle a short distance beyond forms six clusters

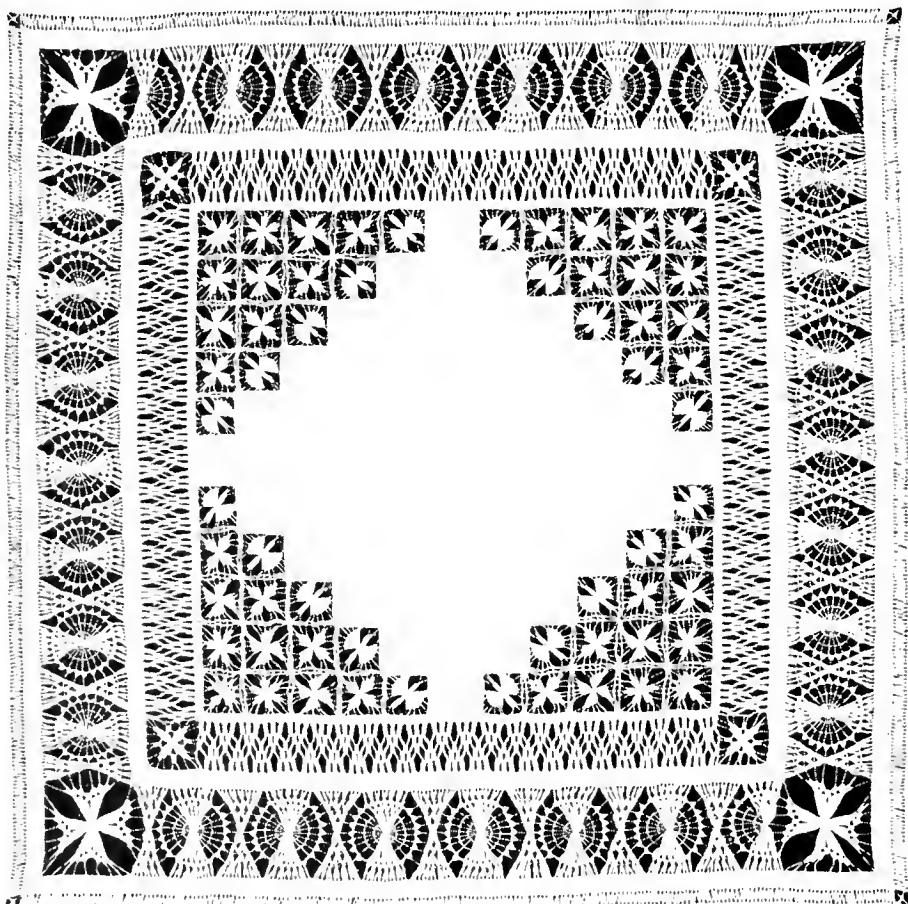


FIG. 76. CENTREPIECE IN MEXICAN DRAWN WORK. SEE FIGS. 77, 78

of grouped threads on either side, and also knots single crossing threads. Outer circle knots crossing threads singly and seven clusters in serpentine form. From this circle to each outgoing spoke a scallop is woven.

Besides the seven crossing threads of border diagonal threads from corner to corner are used in open squares for corner devices. Spokes are united and woven solid at centre. Eight spokes toward either side form the nucleus for the four divisions of design. These are in turn divided into two parts, four spokes each, and woven out for a fourth of an inch. The inner spokes of each pair are then omitted and the weaving proceeds over three and then two. Seven blocks, two spokes for each, complete each division.

The Oriental border, Fig. 78, is made by weaving over pairs of clusters to form pyramids, alternating from either side of border, three bars next to edge, then two, leaving each outer cluster free, and then one over two central clusters. Across corner spaces threads are carried, making twenty-four spokes in all, united and woven solid at centre. The weaving then proceeds toward each corner, first over six spokes, then four, then two. Between adjoining sections blocks are woven over two threads, one from each.

From this border a row of narrow buttonholing is worked, purled edge toward centre. Midway on either side a $\frac{3}{4}$ -inch square of linen is marked, and in each corner section the threads are drawn to form open squares of uniform size; with eight threads of linen left between, first one square deep, then two, and then three from either side. These are also buttonholed. Threads are now crossed diagonally from corners of each square in both directions; also vertically and horizontally across centre of squares. Two other threads on each side between centre thread and corners cross each other diagonally in every square to provide sufficient spokes for woven figures. Wherever these threads cross linen threads between squares they are knotted into two clusters.

The filling devices used each requires a central union of the spokes, from which point the fans, daisies, windmills, crosses and butterflies are arranged in diagonal rows. The number of spokes required for each division appears clearly in the full sized detail, Fig. 78.

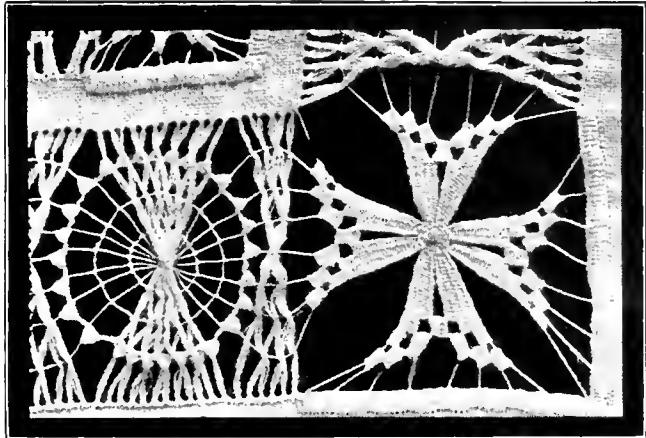


FIG. 77. DETAIL OF FIG. 76. FULL SIZE

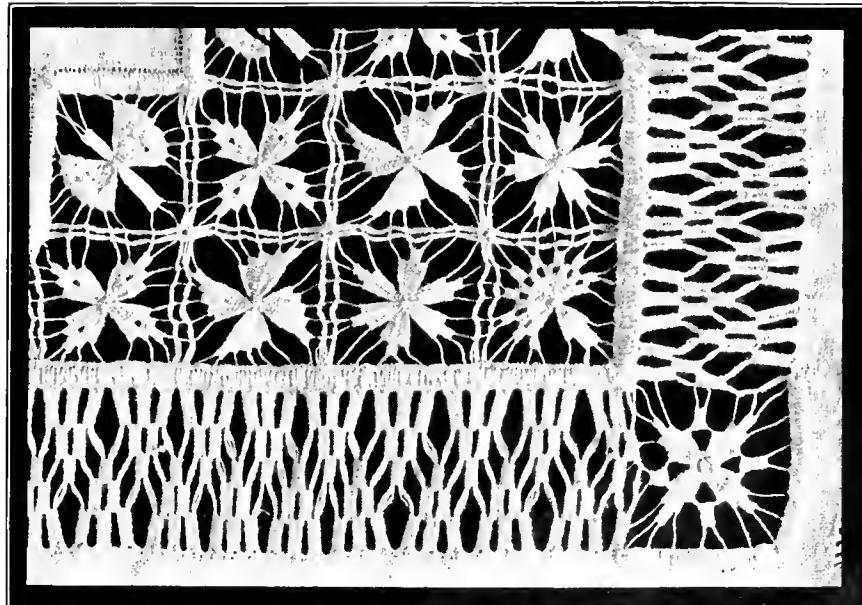


FIG. 78. DETAIL OF FIG. 76. FULL SIZE

Lesson for Chinese Tray Cloth, Figs. 79, 80

THE detail of this Chinese linen tray-cloth shows sufficiently clear for the average worker. Notice that herring-boning separates bands, two central and two serpentine threads being used in narrow strips, the second thread weaving rosettes between clusters. One central and six serpentine threads are placed in wide band, the latter crossing over every third cluster, thus completing necessary spokes for fans and wheels which alternate with the woven bows appearing between clusters. Diagonal spokes are added to provide enough spokes for the cross-shaped corner devices.

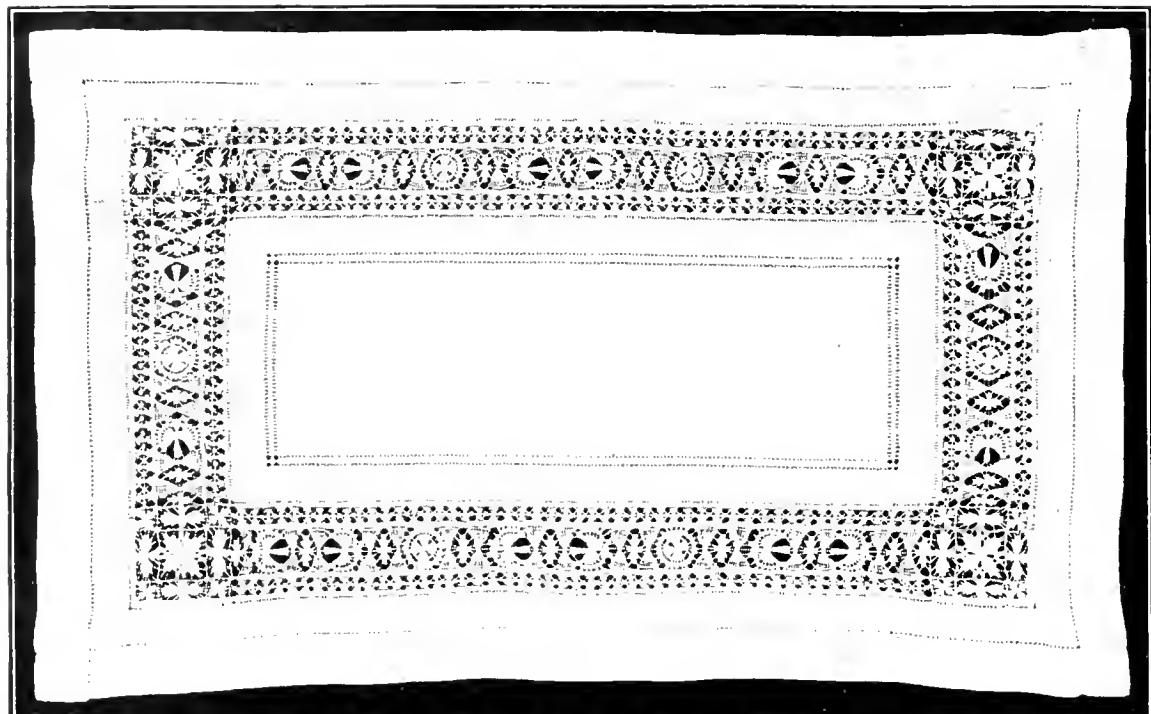


FIG. 79. CHINESE TRAY CLOTH. SEE FIG. 80

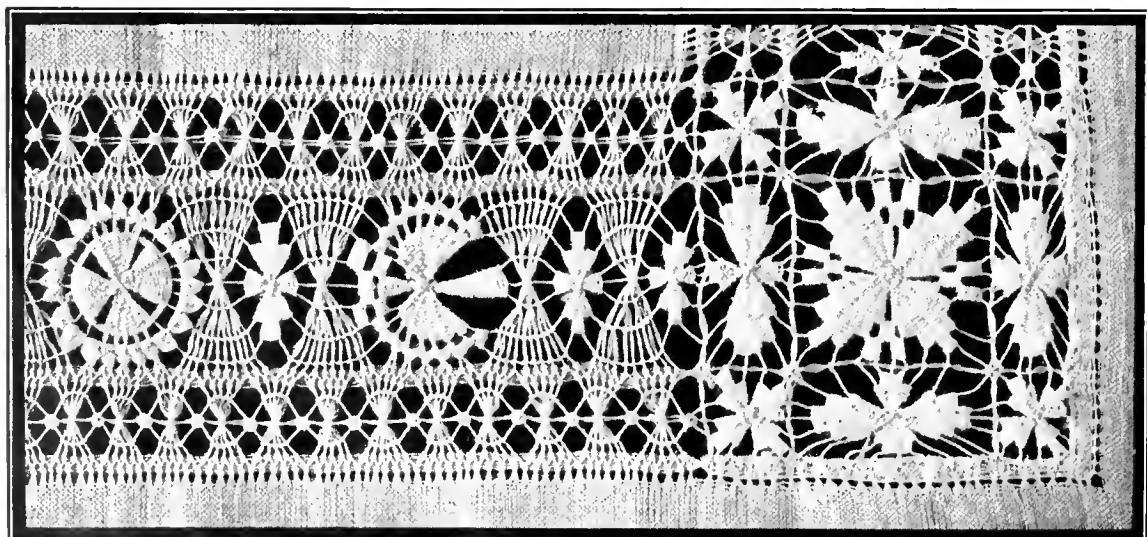


FIG. 80. DETAIL OF CHINESE TRAY CLOTH, FIG. 79. FULL SIZE

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